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# GITA GOVINDA
## OF JAYADEVA



With an English Introduction
by
Dr. M. V. KRISHNA RAO, M.A., D. Litt.
*University Grants Commission Scholar*
and
Editor, '*Brahmavadin*'



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# FOREWORD

**Shri Radhakrishna Swamiji**

*Sai Spiritual Centre, Bangalore*

Saints [illegible] been born all over the world and have shown by precept and example the superiority of the life of the spirit; they have helped in the level of our spiritual culture. From time immemorial our country has been the home of great and enlightened souls. Of such saints, Sri Jayadeva is one of the foremost. In his life-time he has shown the path of devotion to many through *prema marga*. It is the highest stage of Raja Yoga wherein the purified, self-controlled devotee transcends all the limitations of the lower mind and gets into unbroken God-consciousness.

Sri Narada says: स त्वस्मिन् परमप्रेमरूपा which means "It is of the form of intense love towards Him." अमृतस्वरूपा च ।

And it is of the nature of Nectar.

## The theme of Radha Krishna and Para Bhakti.

To those who are in quest of the Lord, there are only three places, says the poet, Lila Suka where to find Him, namely the bosom of the blessed Gopis of Gokula, the mind of the silent Yogi, or the foot of the Tree in Brindavan on whose trunk, Sri Krishna is generally described as leaning while playing on His flute.

Now the tree that puts forth its shade and yields its fruits not for its own sake, but for the benefit of other beings irrespective of what they do to it, is typical of the Karma Yogin who works indifferent to all personal gain or loss, seeking no personal pleasure, avoiding no discomfort. That tree is on place where Karma Yogi is, on path by which we may seek the Lord.

The mind of self-controlled, pledged to silent contemplation, and in the silence realization of the Supreme Existence, denoted the very perfection of Jnana Yoga.

The bosom of the Gopi is the heart of the lover who becomes, through Bhakti, the beloved of Sri Krishna. In what other place, by what other path, indeed, may we seek the Lord? Says Lila Suka the poet.

Sri Krishna's flute sounds leading to the realisation of universal life are therefore spoken of as even more refreshing than the moon beams on Mahadeva's crest which help to the realisation of individual life. So can a Yogi become a Bhakta through selfless service and then even the duality of being nearest and dearest to the Lord disappears when he attains Para Bhakti and identifies himself with the Beloved. This is the Advaitic Bhava of Para Bhakti—absolute effacement of the ego and complete self-surrender. A supreme Bhakta never for a moment stops to think about himself, but has the joy of the beloved Lord and that alone before him. He loses himself, in the serviceful devotion of his Lord—an ideal Karma Yogin too. There is complete oneness between him and his Lord (the ecstatic love, unswerving single-minded devotion just like Gopis of Brindavan of which Sri Radha (Hladini sakti of the Lord) stands foremost.

**One-minded devotion of Gopis.**

Krishna resides in all beings as their indwelling spirit. He is God Himself and nothing can exist without God, says Uddhava to Gopis of Brindavan. But Gopis report that "We do not understand all that. We can neither read nor write. We know only our Krishna, who played with us here in so many ways. We want to see the Krishna of our hearts." Besides they wanted their Lord, not with Royal Turban, but with the yellow robe, Vaijayanthimala, Flute on hand and the bewitching crest with the peacock feather on his head.

It is not possible to develop such an ecstatic Love of God unless one loves Him very deeply and regard Him as one's very own. The spiritual mood should be the natural state of one's mind.

Can a true lover enthrone in his or her heart any one else other than the object of his or her love? Those blessed souls who know the glory of All-blissful Divine, make Him the sole object of their love remain absorbed day and night in the remembrance of His dear name and form. The *Sakara* and *Nirakara* (in the form of the Lover and the Beloved) dhyana gets into in fact they merge into each other. The wide gulf of superstitious belief against Saguna and Nirguna Upasana is bridged. It is shown again by means of intelligent reasoning how one is as essential as the other in the different stages of the evolution of man. All these have been pictured in 'Gita Govinda Kavya' of Sri Jayadeva in his twentyfour Ashtapadhis. They are the poet's inspiring outpourings of his heart through his unexcelled devotion to 'Sri Radha Krishna' as *Jivatma* and *Paramatma.*

All these Ashtapadhis can be sung beautifully according to Raga, Thala and Sruti. Every Ashtapadhi slowly and steadily takes the lover (Jiva) or the hearer on to the highest devotional path through unadulterated Love (Prem) towards God contribution for its quality and variety, which is being sung frequently by the Bhajan parties and Musicians all over India even today.

Sant Tukaram says: "The greatness of Saints cannot be estimated unless one has become a saint himself." The saints incarnate in this world only in order to uplift the unholy and to increase happiness and devotion to God. Just as a sandal tree can make other trees fragrant, similarly, a saint makes other people holy in this world. That is found in our Master Spirit Sri Jayadeva Swami.

Now comes my gratitude to Dr. M. V. Krishna Rao, who gave me the chance to write a Foreword to his writings—The Message of 'Gita Govinda.' According to his request I have added my humble contribution called 'Foreword', to adorn this noble book. My prayerful adoration to Saint Jayadeva, Saint Leela Suka, and Sri M. K. Acharya of Madras to all of whom this content belongs.

Further, it is worthy to note that an organisation by name '**Sat Sangha Seva Samithi**, Bangalore', publishing this book also is much devoted to the promotion of spiritual pursuits. They are contemplating to bring out some useful publications also like this now and then. May the Almighty bless them with all success to cater to the humanity with His Spiritual Culture.

May Sat Sangha Seva Samithi grow from strength to strength to serve its cause.

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## JAYADEVA—The Mystic Poet

The modes of approach to Reality are many. Meditation on God with form or as a formless being and analysing the nature and quality of transendental objects are the common way of realisation. The choice of the modes of meditation depends on the inclination of the mind which follows the Devotional path or the path of Knowledge in spiritual pursuit. The worship of God with form as personified divinities of Iswara is a universal practice. Gods are conceived in human form, the personification of the impersonal God of the universe *Saguna Brahma*; and there are *Niyamaka Iswaras*, *Kalpa Niyamaka Iswaras* and other divine personalities in the form of incarnations, because of their manifestations of divinity in and through human personality, thus furnishing ideals and moulds for practices of worship and meditation.

The meditations are of two types. *Saguna* and *Nirguna* meditations and *Saguna Dhyana* is either *Sakara* or *Nirakara* and likewise, *Nirguna Dhyāna* is either *Nirakara Nirguna* or *Sakara Nirguna.* The highest type of meditation is absolute *Nirguna* meditation. *Dhyana* is included when form of God is thought of as concentration on a human form, sun, light, condensed state of lightning, *vidyuth vilasa* or *jwala*, infinite expanse of ether or God as impersonal expansion of divine splendour and quality. On this plane of cosmic consciousness, the individual soul experiences a thrill of joy and enlightenment ever in contact with *Saguna Brahman.* To get into this cosmic consciousness is *Brahma Vidya*, and this consciousness is being manifested when the *Atman* is in a vibrant state. I am Brahman. *Aham Brahmasmi.*

Meditation on a human form, or on *Ishtadevata* was the mode of Jayadeva who preferred *Bhakti Marga* to all other forms of *Dhyana.*

The values of life are all transmutable into values of God and the transvaluations for the mystic are constant awareness of God and bliss in union with Him by the surrender of all the transient and the evanescent shades of life. The ultimate happiness is *Sukhena Brahma-Samsparsam Atyantam Sukham Asnute.* This ultimate value is inclusive of all prior values, and not an independent value standing apart from or over and above all previous values. The thwarting of the lesser purpose is always inclusive within the fulfilment of the larger and more integral purpose. Ultimate value is the sublimitation and conservation of values indicated by *Karma* and reincarnation.

God who is everywhere, and who interpenetrates all things, gives to the soul the power to feel His presence with a certain fulness, for human values are ultimately delivered into divine values, with the result religion or realisation of God everywhere turns out to be the ultimate value of all human endeavour. But effort has an ultimate and an anticipatory value, and elations and depressions for the mystic

in quest of God has an anticipatory worth which enhances the worthiness of the final. To live is to strive, and the dreams of Reality are merely states in which strife is at least largely at an end. The endeavour of the mystic is to grasp the Infinite and the ideal of its beauty, for creation is *Lokavat tu Leela Kaivalyam* and *Anubhava* or experience ever acquired in time is never lost, and the mystic's own consciousness is *Kala Desa Vastu Parichcheda Rahitam*. Whatever the *Bhakta* or loving soul offers, a leaf or a flower or a fruit or a drop of water that pleases the Lord for it is offered by a loving soul. The mystic sees the whole terrestrial system and the vast totality of things as nothing else than that One soul. The cosmos is a moving whole, rhythmic in movement so that there is incessant search and striving, and striving is divine service.

The mystic is one, who knows divine things otherwise than by heresay, who sees them by an inner light, and one to whom the infinite and the eternal are no more articles of belief but an experience. The mystic soul can enjoy direct communion with the supreme object to which neither the senses nor the logical understanding can attain. The mystic sees the highest aspects of Reality not in some world beyond, but in the world as it is here and now, only fully comprehended and taken in its complete relation to the mind. Every pore of this body thrills with glow *Sarva dvareshu dehesmin prakasa upajayate.*

The mystic has no other dwelling place but the single unity of the divine consciousness. He and all creation are manifest in the light of the eternal, and every passing moment pulsates with a life eternal and all are eternally at home in God. Spiritual things are spiritually discerned. The divine is realised within the heart, within one's own heart and within the heart of all nature. The *Jnanis*, the *Yogis* and *Bhaktas* are the protagonists of the integration of knowledge into a synthetic coherent whole; and they lead the van for all humanity, as its hope of transcending the general threshold of consciousness passing the border between the human and the superhuman, ultimately landing in the Beyond which when attained signifies, beyond which there is no more to attain.

Mysticism is not something static, an escape from the dynamics of life, but a search for *Ananda* the integral essence of which is dynamism and transcendence. Mahendranath Sircar says : ' the mystic teachers of the Upanishads find the path to mystical silence and illumination by the rhythmic dance of psychic being which acquainting life in its aesthetic beauty and divine brilliance, finally discloses the depth of Being in its transcendent sublimity and dignity.' Life is not an illusory process, but a creative process manifesting divine delight as permeating the entire Universe. It is a natural effort to discover the depth of being in its infinity and transendence. The aspiration for the infinite expanse of being comes sponteneously and moves the soul to spiritual realisation.

Mysticism is aspiration after the Infinite and this aspiration sets the subconscious and unconscious parts of our being active and induces a movement for purification in them and produces vibrations and rhythm in the vital and fundamental nature of man who thus becomes responsive to the higher dynamic divine currents dormant in human nature.

In every Age, when the life of man grows weak and its inner fires die down, Mysticism is needed. Mankind must be made to realise that the hidden life of faith and consciousness with God is their true life. Bhakti or mystic love for God becomes a source of aeshetics, divided into periods of union and separation marking the alternate stages of *Yoga*. Mysticism is in truth a temper rather than a doctrine, an atmosphere rather than a system of philosophy. Those who continuously serve God in love and whose love is centred in God will receive from Him the light of wisdom by which they will attain divinity. Where love is, God is, and permanence of love in us means that we are permanently dwelling in God and God in us. *Bhaktya mam Abhijanati.* Man is born for God and comes fully to himself only as he is conscious of himself as a personal being in relation to God. Knowledge of God is of ultimate worth to the Mystic who sees the immanency of the spirit which is at the same time transcendent, for Knowledge of God gives the ultimate bliss. God is love, *Ananda* and God gives himself *Atma Da* to all creation. This is clear in his incarnational aspect as Sri Krishna in *Rasa* dance, which signifies the quintessence of all emotions *Sringara Rasa* ultimately fulfilling itself in *Shanti Rasa* or final peace in God. Peace is divine love which is always for the beautiful.

The art of divine love is the art of Jayadeva, who is absorbed in the *Rasa* dance composed of the Lord and the Souls. The passage of love between Radha, typical of *Jeevatma*, and Krishna of *Paramatma* is the manifestation of divine love. This love is explained by the fact that God cannot be alone, and so creating the male and the female makes Himself the Lover and the Souls as His beloved. God as lover becomes the lover and the beloved becomes a necessary duality in manifestation. Creation becomes a reality by love between them. God loves the world and sacrifices Himself for its sake.

Jayadeva as other mystics in an act of excessive joy proceeds from both the vision and the love of God to the possession of God as is represented in Radha's excessive agony and suffering, to find a way to possess Him. The true being is totally present in every part of the Universe, an infinite sphere in a point, an immensity in a centre, an eternity in a moment.

Lord Krishna plays the drama of love, in *Rasa Lila* and drama of death in the Mahabharata war ; and as Edward Carpenter says : "this drama of love and death is the drama of life and so the cosmic drama. The art of love has a mystical under-current and goes into the deep

realms of psychology, biological science and ultimately of religion.. Radha Krishna love is the aspect of the drama of love ending in religion. Krishna is the beloved of the mystics as '*Sachidananda*' and is described by Arjuna in the Bhagavad Gita: "*Piteva Putrasya Sakheva Sakhyu Priyah Priya Arhasi.*" He is beauty in all objects: *Prajancha Asmi Kandarpa.* God is love; love sacrifices and sacrifice is service. "*Priyohi Jnanino Tyartham, Aham Sa Cha Mama Priyah.*"

The mystics are enamoured of the Beauty aspect of *Satchit Ananda.* Plotinus says: "One is the beginning and end of Beauty. Schopenhaur realised that the purest human satisfaction was the restful contemplation of Beauty. Goethe says: the beautiful is higher than the Good. The most vital thing for the mystic is the fact of God's dwelling in every soul *Antharyatman.* God is both far and near. *Durastham Chantike Cha Tat.* But, He accepts all who are in love and pay Him worship. Nothing can possess Being, apart from the Lord; hence the soul is an eternal entity most intimately akin to God. The superhuman beauty of Krishna's physical form and the divine music of his flute arouse madness and the rhythmic alternating principles of all life and action; pains *Vislesha* and pleasure *Samslesha* are sublimated in the divine arena of Brindavan: when love ceases to be "the sensual prurience of rebellious adolescence and becomes the true soul ardour for the divine; when the earthly beauty of Radha becomes immortal ineffable sea of splendour, and her life a travail of the spirit towards fuller and fuller realisation of the divine Krishna. Radha, young, wandering, simple, abandoning herself to life and to nature which cradle her with infinite gentleness is to open her heart in purity to this ever pure vision of Krishna and to allow this immortal life of things to penetrate into her soul of listening to the music of God. To her, the sensation of listening to the music of God is a prayer and self abandonment an act of devotion.

When delineating the intense yearnings and love of Radha to Krishna, Jayadeva's mystic experience or spiritual exaltation, an emotional ebullition for God naturally bursts into flamboyant expression of language and gesture. He has an intuitional sensing of the divine and has the highest kind of experience where the intellectual conscience of the philosopher and the soaring imagination of the poet are combined. The mystic sense of unity in all manifoldness of creation is a fundamental idea for the mystic poet, and the ecstatic transports and raptures of Radha are but foretastes of the eternal Beautitude. Thus his Gita Govinda is a romance, a poetry and an art. It is a happy union of the philosophical, the ethical and the aesthetic elements in a soul hungering and thirsting for God.

Jayadeva sees glory in wretchedness, riches in poverty, freedom in slavery, life in death, sweetness in bitterness, beauty in ugliness and sublimity in things apparently earthly. He goes out towards created things, in the form of Gopis, cattle, the diverse plants and vines in their marvellous beauty and fragrance, in a spirit of love towards all

of them; and not as an ascetic devotee lost in contemplation or as a saintly recluse, but as a lover diffusing amongst all creation in Nature the divine life with which he has been made one. His soul is permeated with the divine, and the love of Krishna leads him to a search for absolute Beauty.

Jayadeva in his search for the different stages and degrees of intuition of eternal life explores the resources of all the arts, poetry, music, and dance to raise himself to a sphere of rapture and dalliance. He hears celestial melodies, unstruck music of the Infinite, witnesses the glad harmonious movement of the liberated soul; the *Vrajas* and their ecstatic dances in the lambient rays of the Moon illumining the dark corners of Brindavan. In this quest, there is a God awakened impulse, and the spirit of the Contemplative poet flows into his Lord and in this ecstacy it becomes transfigured. In moments of love and dedication and in moments of religious ecstacy an immense world opens up, to Jayadeva's astonished gaze, of his inner personality which sees disclosed a self-streched, Far Beyond anything he had even imagined. He experiences an extraordinary lifting of the veil and the opening out of a vision which is indelibly impressed on his mind and transfigured into a thing of ineffable beauty of language buoyant with a heavenly melody all its own.

Accordingly, he gets glimpses of a strange Immortality belonging to the *Vrajas* of Brindavan, a glimpse of their belonging to a far greater Being than he had ever imagined. His body and limbs are thrilled with the Lord's touch who is beyond touch; something not his immediate self does act on his life; and through his extended subliminal self, he receives messages of a sphere of life larger and more powerful than human consciousness. Time and space disappear and the indescribable beautific Vision is made real and tangible through thought, emotion and language. He makes the Gopis of the forest spectators of all time and of all existence. He lives in his creations and unfolds a divine plan that has eternal significance and beauty. Jayadeva sees Krishna in his incarnational sport, the *Rasa Lila*, *sarva rasas* and *sarva gandhas*, joy, bliss, embraces and ecstasy. Krishna plays this joy sport with the Gopis, and in this bliss dance was the Lord multiplied and found in the company of every Gopi so as to suggest that God was in every heart and he was there playing the dance of bliss. The Lord is the *Akshara*, the Immortal *logos*, the centre of the Universe. He is for Jayadeva "*Hridy-Antat Jyoti*". Jayadeva sums up his Kavya with the unswerving union of Radha with Krishna in faithful love. "*Maya Cha Ananyayogena Bhaktiravyabhicharini*" The Divine Dance is the dance of the *Paramata* with the *Pratyagatman* the eternal dance of God with souls ending in their marriage.

Jayadeva was a great mystic poet capable of soaring into sublimity and heights of fancy. The artistic afflatus in him was due

not only to an inner urge, but to an inspiration that was divine. He was a *Krishna Bhakta.* His songs are replete with the changing spirit and fluctuating moods of a resurgent society. At the same time what is more significant of the soul is disengaged from what is mundane or voluptuous: and what belongs to the inner essence of divine Krishna is so grasped and rendered with sublime simplicity, delicacy of charm and unfathomable depth of sentiment and with such moral exaltation that all that meets the eye and feeling, and actions and attitudes and expression and moods and thoughts are instinct with meaning. Everything else is subordinated to that in which Krishna's manifestations of divine love stand vividly before the imagination. Forms and colours and motions are all alive with the spirit of beauty transfigured with the hidden glow and splendour of a light that other eyes see not.

The soul of Jayadeva speaks to our soul and causes the divine Krishna to shine for us in myriads of elements and aspects with inexhaustible but baffling wealth of loveliness and with a supernatural significance and glory which the mystic Jayadeva alone can comprehend through a language of imagination all his own.

Krishna is intensely human and Jayadeva makes Radha sport with Him, enjoy his company and incessantly crave for more and perennial companionship. There is sublimity in the love of Radha for Krishna and new touches of passionate tenderness, self sacrifice and the glow of a loftier heroism.

Deeper contemplation of the songs of Gita Govinda will impress that there is no light effusion of sprightly feeling or sensuous desires, but the utterance of a devout heart whose most transient emotions are touched by the pathos of an infinite destiny.

The many love descriptions in Gita Govinda of Gopis' and Radha's trials and tribulations of the mind, agonies, sufferings and sacrifices and ecstasies and pulse of delight represent a kind of restoration in man of an inner Reality; and it is through interpenetration of these outward urges of evanescent moods projected to a cosmic scale that the poet has come to a comprehension of his own inward self; and accordingly the mystic poet abandons himself without reserve to every illusion and image which produce on him the effect of Reality.

Philosophy is neither purely conceptionalist nor merely empiricist but is intuitional. Art is the living expression of the soul which feels itself to be in tune with the Infinite, and the mystic poet unlike the theologian, the Rationalist and the man of Science bases his belief not on Revelation, logic, reason and demonstrated facts but on feeling and intuitive inner knowledge. The whole world is *Ananda* or Reality brought within the range of consciousnesss by the mystic sense of vision, insight or intuition. The mystic thus acquires not only the

moral force to overcome temptation but the strength not to be mentally disturbed by it. Hence the mystic sense and mystic experience are of permanent value when attained on strictly ethical grounds after watching, disappointments, frequent weariness of heart, hard labour of self corrections, prolonged austerity and agony. The mystic then becomes aware of the Imperceptible "*Yogi Prathyaksha*" by lovingly leaning on God.

I am deeply grateful to Sri Radha Krishna Swamiji, Sai Centre for his foreword. My thanks are due to Sri D. S. Krishnachar for kindly correcting the proofs and to Prabha Printing House for nicely printing the volume in time. I cannot be sufficiently grateful to Sri C. S. Gupta of Satsangha Seva Samithi for kind solicitude and for undertaking the Publication of the volume out of sheer regard and affection.

M. V. Krishna Rao

## THE MESSAGE OF GITA-GOVINDA OF JAYADEVA (Krishnadasa)

An Episode in *Krishna-Leela*

Mysticism in India is closely related to philosophy and religion, and science supports this harmony which pervades through all the values of human life. Science is not looked down upon and mysticism is not a reaction against positive sciences and it is not mystical and offensive to Rationalism. Mysticism is poetry of love of God and love is between *Paramatma* and *Jeevatma.* It is the establishment of the relationship between God and Souls. This may be described as 'a seeking of the Bridegroom by the Bride' to result in a spiritual marriage! The Bridegroom cannot be alone and be pleased; thus, God is the lover, and his love cannot be static, for love must bloom and expand and multiply. Love as a metaphysical substance should create and manifest itself making the Lover and the Beloved, a necessary duality in manifestation.

Love in its infinite expansion and in the art of creation must necessarily entail sacrifice and suffering and the Beloved has to undergo the agonies of His Incarnations, appearing in all strata of creation and in all strata of human society, in order to redeem souls from the torments of life. God as *Ananda* has to sacrifice and suffer for His Beloved Souls. He has to be their kith and kin and go through all the experiences in life, along with His creation. He becomes to his Beloved helplessly subservient *Bhakta Paradhina,* though He is in every form He takes, He is there in all His wholeness and is like one light lighted from another light, and where nothing is diminished or limited. There is the plenary presence of divinity '*Parisamāpya Vritti*' in all Incarnations. The whole Universe is contained in every point of space, and in the language of William Blake—'the most wonderful spectacle is to see a world in a grain of sand and a Heaven in a wild flower, hold eternity in the palm of one's hand and eternity in an hour.'

The mystic sees the Beautiful in God. Hence, the Art of divine love is the Art of the mystic. The desire of the human soul to commune with the divine essence, and through vision and love of God and in an act of excessive joy, crave for His complete possession, is the characteristic of all mystics. If desire is personal only, it carries within itself the seeds of its own limitation; but if universal, it is limitless and benefits all life. To desire beauty, peace and love of the divine is to align oneself with expanding life. Fulness of the life can only be known in oneness with all life, as all creation is spiritual and all manifestations come forth from the Divine. The individual soul cannot envision the perfection that is manifested in every moment of the eternal, if its self sees isolated events and happenings within the limitations of time and space. He must unfold the divine pattern of his being and love is the one potent power of the Universe, and it is at the heart of all creation, manifesting through man in goodwill and beneficient deeds, its colour in the rainbow of ever-creating life, and

its note in the symphony of being. It makes one to see all as delight in a never-ending unfoldment of harmony and beauty. By continual inspiration and faith in the ever-creative and sustaining power of life the individual awakens to conscious knowing of his true identity and eternal union with the universal life.

Emerson said, " God is the bride and bridegroom of the Soul ; Heaven is not the pairing of two but the communion of all souls." The whole process of creation is there as an art of divine love, wherein the lover and the beloved commune with each other in ecstacies of joy of reciprocity. This process of love between the lover and the beloved is the expression of pain and rapture of the soul separated from God and yet ever conscious of and yearning for His infinite perfection and love. Through the Ages, mystics from various countries, have given expression to their yearnings of love as a Bride to the Bridegroom and have sought possession of Him. The daily Sun who gives us life and light is addressed as husband to the spoused universe, 'Behold the bridegroom cometh, go ye out to meet him.' St. Therera of Spain, Plotinus, Francis Thompson and many others of Western countries, and Krishna Bhaktas, like the Alvars, Haridasas, Andal, Mira and Jayadeva in India, have spoken of God as love, and as giving Himself to his numerous soul-mates in the *Rasa* Dance or sports of God, making the souls say, " we always move round the lover and if we did not we should dissolve and cease to exist ." Said St. John, ' He that dwelleth in love, dwelleth in God and God in Him, and He that loveth not knoweth not God, for God is love .'

Jayadeva is, perhaps, one of the greatest of Vaishnavite mystics who has taken up this mystic theme of the hunger of the soul for the Divine, in the form of Radha and Krishna, in his Song of Songs–'Gita-Govinda' and in a series of metaphors and parables has brought home to our consciousness, the conception of intimate love, in a transcendental spiritual sense. Gita-Govinda is an allegory of the soul-striving to escape from the distraction and allurement of the senses to find peace and rest in mystical union with God.

Jayadeva, a poet from Bengal, belonged to the twelfth century, and perhaps was the greatest poet and mystic of the Age. His main theme was to impress upon his contemporaries the supreme importance of the Art of Divine Love and the perennial and persistent craving of the soul to unite with the Divine. " God is the beloved of our souls ; He pours out tokens of His love beyond the counting. Expand O ' Soul, to the full acceptance and realisation of His bounty." Vida Reed Stone says in her ' Creative Living'—" Higher than the Heavens, beyond the sands of the sea in number, none can measure the abundance that is poured out, without stint and without cost. Infinitude cannot encompass His love, nor eternity find its boundaries. The omnipotent heart of God is the eternal giver and His love is the eternal gift. Only in union with Him are his riches comprehended." Vivekananda pleaded for a vision beneath the veils of life, when he declared " assert God everywhere, assert God everywhere, then the veils fall away, and we see the real within the passing scene, and walk in confidence, in peace and in an abiding awareness of eternity in the

heart of all beings, for, the radiation of pure love of God is the most powerful vibration in the Universe and is the divine life itself in expression." In the language of the Bhagavad-Gita "for the sake of the self, the wife is dear, for the sake of the self the husband is dear, for the sake of the self the child is dear, Be thou beyond the pairs of opposites. He who established in unity, worshippeth Me, abiding in all beings, that one liveth in Me. He attaineth peace unto whom all desires flow as rivers flow into the ocean, which is filled with water but remaineth unmoved." In this trysting place of the soul with awareness of God and silent commune with it, is love universal, impersonal and yet personified, free and eternally satisfying. All experiences of the mystic lead him to the full awareness of Reality, for life is eternal and the soul within Him is slowly awakened to the fulness of the consciousness and realisation of Infinitude. The mystic finds light in the darkness, finds life where he is expected to find its opposite, and finds joy within what seemed to be sorrow and thus realises the eternity of God.

Jayadeva, the mystic, gives an introduction before he divides Gita-Govinda into twelve distinct sections. He takes Radha as the typical of the Gopis (*Bhaktas*), and Krishna of the *Krishnavatara* as typical of God. The approach to divine Reality runs parallel with approach in Nature, and thus the poet gives vivid descriptions of Nature, the seasons, birds, music and all such nature's phenomena, constituting the environment which evokes and strengthens the fabric of spiritual evolution. The spiritual marriage of *Prakrti* and *Purusha* of *Jivatma* and *Paramatma* is described in the language of Nature and experience. Vida Reed Stone says, "Where one views the desert in the spring, carpeted with blossoms of every hue, and considers that all this beauty comes forth from the bare sands, one is made aware of what can take place in a human life when God's love awakens in the heart. This is the blossoming unto life eternal."

The twelve sections, situations or experiences of love between Radha and Krishna are described by the poet in the Gita-Govinda as the sports of Krishna ; Sananda Damodara ; the penitence of Krishna ; Aklesha-Keshava; Krishna troubled; Mugdha Madhusudana; Krishna cheered ; Snigdha Madhusudana; the longings of Krishna Sakâmsha Pundarikaksha; Krishna made bolder Dhrsta Vaikunta ; Krishna supposed false ; Nagara Narayana the rebuking of Krishna ; Mugdha Mukunda; and the end of Krishna's trial ; Krishna in Paradise ; Chatura Chaturbhuja the union of Radha and Krishna ; Sananda Damodara and the Joy of Krishna Suprita Pitambara.

The invocation begins with an appeal to make the song of Jayadeva, wise to teach and strong to redeem and sweet to living souls. Krishna is Mystery, light of life, dawn beyond the dream. The universal character of the Lord is described by Jayadeva in the passage thus " planets are thy jewels, stars thy forehead, gems set like sapphires gleaming in kingliest anadems and Thou freest by one swift piteous glance, the spirit from life's pain." There is an insistent and irresistible pursuit of the human soul after the divine, and " in the vastness of the Universe there is no safe hiding place from Him, no single spot

where one can feel secure from His all-reacting presence; all corners are open to Him and an attempt to escape from Him is only to run to His bosom."

Towards dusk one evening Radha leads Krishna far into the woodland of Brindavan, where Nanda was tending cattle. Nanda noticing the rapid onset of the night and anxious to lead the frightened Krishna back home, commands Radha thus "the firmament is obscured by clouds, woodlands are black with Tamāla-trees; that youth who roves in the forest will be fearful in the gloom of night; go, my daughter, bring the wanderer home to my rustic mansion." Thus rose the love of Radha and Madhava, who sported on the bank of Yamuna and hastened eagerly to the secret bower. Krishna dances with the Gopis, whose souls are delighted with the remembrances of Hari and sensible to the raptures of love. Radha's thoughts were confounded with the fever of desire. She roved in the vernal morning among the twining vasantis covered with soft blossoms.

She is addressed by the Sakhi who reminds her of the beautiful spring, the soft breeze that blows from Malaya, the circling arbours resounding with the notes of Kokil and the murmurs of honey-making swarms, the hearts of damsels pierced with anguish, the clustering flowers of *Palasa*, the full blown *Kesara* gleaming like the sceptre of the world's monarch-love, the far scented *Madhavi* beautifying the trees, the *Mallika* seducing with rich perfume even the hearts of hermits, the blue streams of Yamuna winding round the groves of Brindavan. In this charming season which gives pain to separated lovers, young Hari sports and dances with a company of damsels. There is the breeze like the breath of love from the fragrant flowers of the *chetasa* and this kindles every heart, while it perfumes the woods, with the dust which it shakes from the *Mallika* with the half-opened buds, and the Kokil bursts into song when he sees the blossoms glistening on the lovely *Rasāla*.

Radha gives no answer and perceives the foe of *Mura* in the forest eager for the rapturous embraces of the Gopis. One of the Gopis presses Him with her swelling breasts, while she warbles with exquisite melody; another stands meditating on the lotus of His face; one whispers a secret in His ear and approaches to embrace with ardour. Another seizes his mantle and draws him towards her pointing to the bower on the banks of the *Yamuna*, where elegant Vanjulas interweave their branches. The Lord caresses one, smiles on another with complacency and chases still another whose beauty has most allured Him. He is pleasure itself assuming a human form, and one of the damsels under a pretext of hymning His divine perfections whispers in his ear 'Thy lips, my beloved are nectar.'

Radha remains in the forest. She is alone and it is sad to be alone. The spiritual meaning of this lack of joy in loneliness 'Sa ekaki na ramate', is typified in Radha, a soul full blossomed but in anguish for the Lord's heart; her pain is her Lord's panting with foolish passions for the Gopis and not for her; she resents the promiscuous passions of Hari and his neglect of her beauty, she retires to

the bower, and falling languid on the ground, cries to her maid, "though He takes recreation in my absence and smiles on all around Him, yet my soul remembers Him, whose beguiling reed modulates a tune of enchanting beauty. She implores her Sakhi to bring the vanquisher of the demon Kesi, to sport with her. Retreating to the solitudes of a bower where the humming bees only served to inflame her passion, she pours out the agony of her soul in secret into the ears of her Sakhi. She does not realise the spiritual significance of the dance, how that Love incarnate, the mighty Master, Lord of all the stars that cluster in the sky, Lord of the highest, Lord of the lowest manifests Himself to mortals, winning them to the portals of His secret House, the gates of that bright paradise which waits the wise in love." He cannot be available exclusively for anyone but has to distribute His heart to all creation. There is jealousy in her heart but she cannot withdraw her love from Him. He is her woe, and her love; soft is the gale, but grievous to her is the absence of Hari; delightful are the flowers of Amra trees on the mountain tops, and the voluptuous toil of the murmuring bees, but delightful, yet afficting to Radha is the absence of the youthful Kesava. She loves Him, rebukes other damsels who knit their arms round Him, as poison plants grip trees with twining cords. Hers is all-absorbing, unique and single hearted, unflinching, unbending and unending love of God, reminiscent of what the Lord has said in the Gita "lodge thy heart and mind in Me, And thou shall live in My Soul. No more doubt after this." Radha waits to yield to Him up her bosom's maiden—splendour! She seeks to gain Him for ever and she dares to grow life to life with Him in the realms divine, and she pines for the meeting of His eyes and hers in that glad look when Time's great Gate closes and shuts out fate: Radha tries by her charms to draw her wandering lover to her arms. Radha is love-lorn, Radha is deeply absorbed in the marvellous beauty of the form of Krishna, that bewitching form which imprints itself indelibly on the hearts of those saintly souls who constantly contemplate with fervid devotion at His feet.

The destroyer of Kamsa gets a vision of Radha, as He is a searcher of hearts, forsakes the beautiful damsels of Vraja and seeks her in all parts of the forest. He is penitent *Aklesa* and gives Himself up to lamentations. There is "no more delight in the lute strings, the palm of the glades are dead and the blossoms seem dying in the place where He danced." Krishna dancing with the damsels suddenly closes his eyes, becomes listless and becomes aware of the indescribable agony of Radha. "My devotee dotes on me, and my mind is switched away to her." There is the invisible and unspoken demand from Radha for the reciprocation of love that is transcendental, moving on from the contemplation of beauty of physical form in the objective universe to the source and origin of all Beauty in the unseen Universe.

The process of reciprocation is fraught with pain, suffering and agony. Madhava suffers for love, as Radha does, for Krishna's love for His votaries surpasses their love for Him. God's love for all creation is universal and immense, and the *Jivatma* must have love commensurate with the magnitude of the love of *Paramatma* for her.

Krishna says, woe is me, she feels a sense of injured honour and is departed in wrath; what is wealth to me, the pleasures of the world; what joy can I receive from my heavenly abode? I seem to behold her face with eyebrows contracting themselves through her just resentment! O' slender damsel, anger, I know, has torn thy soft bosom, but whether thou art retired, I know not. Thou art seen by Me indeed in a vision, thou seemest to move before Me. Grant Me a sight of thee O' lovely Radha, for my passion torments me. I am not the terrible Mahadeva with a garland of water lilies decking my shoulders, serpents with twisted folds, with the azure gleam of poison. Wound me not again, approach me not in anger. I love already but too passionately; yet I have lost My beloved; Brace not thy brow, thou, conqueror of the world. Armed by Ananga, the god of desire, You march like a goddess to ensure Manmatha's triumph over the vanquished universe. My fixed meditation on such an assemblage of charms increases instead of alleviating the misery of separation."

This love of Hari to the mortal Radha is infinite, deep and profound. This love cannot be painted in their bare and natural lineaments but must be realised through the medium and arrayed in the colours of a divine imagination set in action, by universal feeling. The Lord faints with the quest, despairing, lonely, lorn and pierced with shame for wasted love, and for days He sits by Jamuna, where the canes are thick and swing to the wood. What profit is it to me, night and day to live, love, dance and dream without that Soul, without Spot.

Krishna is in search of the pure loving heart, laments and languishes for not having found her. It is extraordinarily difficult in a world of erring souls, to discover a soul of matchless purity, unblemished devotion and all absorbing love. The human spirit is not a finished creation, but is one, made by effort and sacrifice, and purity is one moulded out of the thoughts, passions and aptitudes of life. The life of love, of purity, of self-sacrifice, or holy aspirations and sweet affections, of faith in God which links and blends the life of the soul with the very life and being of the Eternal: this life, amidst a world of change and accident, through all sorrow, pain and decay and amidst the rushing stream of time which bears everything else away, stands planted on a rock with the confidence "He doth the Will of God abideth for ever."

God is lonely and He finds no joy in Heaven. He seeks a Soulmate and laments for not having found it. Radha is a pure soul and He is anxious for her company. He craves for forgiveness for having neglected her, while dancing with the Gopis. The unbounded love of God reveals unseen and unfathomable mysteries and new truths to souls, which God Himself senses by nearness of approach, as the heaving of Radha's lovely, angry bosom makes Him pant with things unseen, unsaid.

Radha's Sakhi is commissioned by her to approach Him and she finds the disconsolate God under an arbour of spreading Vanjulas by the side of Yamuna; where presenting herself gracefully before Him,

she describes the afflictions of His beloved thus "She despises the essence of sandalwood, and by moonlight sits brooding over her gloomy sorrow; She declares the gale of Malaya to be venom, and the sandal trees through which it breathes to be the haunt of serpants; she is afflicted in Thy absence with the pain which Love's dart has occasioned; her soul is fixed on Thee. Her face is like the water-lily, veiled in the dew of tears, and her eyes appear like the moon's eclipses which let fall their gathered nectar through pain caused by the tooth of the furious dragon. She draws Thy image with musk in the character of the Deity with five shafts having subdued the Makara or horned shark and holding an arrow tipped with an Amra flower; thus she draws Thy picture and worships it; at the close of every sentence, 'O Madhava, she exclaims, at Thy feet am I fallen and in Thy absence even the Moon though it be a vaseful of nectar, inflames my limbs."

Through intense mental absorption in Thy being she conjures up, Thy form before her 'Thou who are not easily attained.' Wrapped up in Thy vision, she pants, she laughs, she despairs, laments inarticulately, she weeps, she paces restlessly, she faints and derives consolation in imaginary visions of Thee. "Her abode is a forest, the circle of her female companions is a net; her sighs are flames of fire kindled in a thicket; herself through Thy absence has become a timid roe. So emaciated is her beautiful body, that even the light garland which waves over her bosom, she thinks a load; even her bed of tender leaves appears in her sight like a kindled fire." In such a fever of love, meditating on Thy name in silence, resorting to Thy feet as her sole refuge, exclaims "shouldst thou turn away Thy face from me now, and abandon me, even the cool moon cruelly engenders a scorching fever on me. Cast her not away, in such fever of love; she may live O' celestial physician, if Thou administer the remedy by the nectar of Thy love, Radha will be restored to her health."

"Here, I have chosen My abode, go quickly to Radha, soothe her with my message and conduct her thither." So spoke the foe of Madhu to the anxious damsel who hastened back and thus addressed her companion Radha, "The Deity crowned with sylvan blossoms laments, O' friend! in thy absence. Even the dewy rays of the Moon burn Him. He pines as the cool breeze of Malaya blows wafting love on its wings and the myriad flowers blossom forth in luxuriance, shattering the hearts of the love-lorn with their beauty and fragrance. He mourns inarticulately with increasing distraction. When the bees murmur softly, He covers his ears; misery sits fixed in His heart, and every returning night adds anguish to anguish. He quits His radiant palace for the wild forest, where he sinks on a bed of cold clay and frequently mutters thy name. In your bower to which the pilgrims of love are used to repair, He meditates on thy form, repeating in silence some enchanting word which once dropped from thy lips and thirsting for the nectar which they alone can supply. Delay not O' loveliest of women, follow the Lord of thy heart. Behold, He seeks the appointed shade, bright with the ornaments of Love, and confident of the promised bliss. O' with what raptures He gazes on the golden dust which the breeze shakes from expanded blossoms, with a mind languid as

a dropping wing, and feeble as a trembling leaf! He doubtfully expects thy approach and timidly looks on the paths which thou must tread. Abandoning His delightful bower, He abides disconsolate in the wild and tangled wastes of the forest. In despair, He wallows in the dust and invokes thy sweet name incessantly. Should perchance someone casually mention the name Radha, not with reference to thee, but to the month Vaishaka, eagerly He listens to that talk and wistfully looks forward for the thrills of delight to be shared with you on the moon-lit night of Radha-Vaishaka masa. Leave behind thee, O' friend! the ring which tinkles on thy delicate ankle, when thou sportest in the dance, hastily cast over thy azure mantle and run to the gloomy bower. The reward of thy speed, O' thou, who sparklest like lightning will be to shine on the blue bosom of Murali which resembles a vernal cloud decked with a string of pearls, like a flock of white water-birds fluttering in the air. Don thou the sable mantle and steal into the darkness of Krishna's bower Nikunja with hurried steps. Disappoint not, O' thou lotus-eyed, the vanguisher of Madhu, accomplish His desire; go quickly, it is night and night also will quickly depart. The blackness of the night is increased and the passionate imagination of Govinda has acquired additional gloom. Seize the moment of delight in the place of assignation with the son of Devaki, who descended from Heaven to remove the burdens of the Universe. He is a blue gem on the forehead of the three worlds and longs to sip honey, like the bee, from the fragrant lotus of thy cheek."

The pangs of love are severe for the Lord, but He can bear it for the sake of Radha whose soul goes to Him, tenderly and true, to weave "a subtle mail of proof" to ward off all pain and sin, a breast plate soft as a lotus-leaf, with holy tears for dew to guard Him from the things that hurt Him. The Jivatma is prepared to undergo unending tribulations of the spirit and tortures of the flesh for the sake of her beloved and do the will of God. All Vaishnavities believe that the greatness of personality depends upon the extent to which the person seeks to do God's will and the development of his personality is contingent on the magnitude of performance.

All mystics are servants of God, active and impassioned servants of the eternal wisdom. Service as 'the teleology of all existence' says Govindacharya Swamin, is the *Summum Bonum* of all existence from the point of view of the creator to all his creatures, or of all creatures to their creation. Gita says "to the man who does not engage himself in Divine service, this world is not; much less then, the other. Life is not jest and amusement, it is not even enjoyment; life is hard labour, renunciation, continual renunciation—that is its secret meaning! not the fulfilment of cherished dreams and aspirations, but the fulfilment of duty. Our business here is not to enjoy ourselves in those fleeting pleasures which perish in the using; not to sip as many dainties as we can from the moments as they fly; not to gather as many flowers as we can pluck from the garden of this perishing earth; not even to rest in the enjoyment of those nobler delights which come from the experience of the intellect in the investigation of the works of God and man; but to do our best to fit

ourselves and others for new Heavens, which God has prepared for those who love Him. The problem set before us is to bring our daily task into the temple of contemplation and ply it there, to act as in the presence of God, to interfuse one's little part with religion. So, only can we inform the details of life, all that is passing temporarily and insignificant with beauty and nobility, so we may feel that we are paying our tribute to the universal work and the eternal will: so are we reconciled with life and delivered from the fear of death.

In service, in the field of man's life there enters that element of sacrifice without which no real achievement is possible. To secure a great end one must be willing to pay a great prize. The exact adjustment of achievement to sacrifice makes us aware of every step of the universal spiritual order with which all men are in every kind of endeavour. A man rarely attains great experience without undergoing a discipline of self-denial and work which gives him steadiness of restraint and a certain kind of character. The giving up of pleasures which are wholesome, the steady refusal of temptations and claims which one would be glad to accept or recognise, invest the power of concentration with moral quality and throw a searching light on the nature of genuine success.

It is for divine service through concentration and sacrifice, is Radha prepared, and to mark the end of the quest of the universal Being intent to unite with Jivatma. Unbounded love, self-surrender and subjection of self, are her gifts which are neither noticed nor returned. Radha is lost in the contemplation of His divine beauty and she paints Him in her tears with tender thought, His brow, His breast and lips, and form and mien. Meanwhile, the damsel returns from the bower of Krishna to Radha and perceives that Radha is unable through debility to move from her arbour of flower-creepers.

She then returns to Govinda's bower to describe Radha's situation: the darkness of the bower is intense and the bower and the darkness await the couples to enter for clandestine amours. The inky darkness of the night contributes to delirious delight deliciously blended with guilty bashfulness. The damsel says that there is 'moonlight' to guide Hari to Radha. She mourns, O' Sovereign of the world! in her verdant bower, she looks eagerly on all sides in hope of Thy approach; then gaining strength from the delightful idea of the proposed meeting, she advances a few steps and falls languid on the ground; when she rises, she weaves bracelets of fresh leaves, she dresses herself like her beloved and looking herself in sport, exclaims, Behold the vanquisher of Madhu, then she repeats again and again the name of Hari and catching at a dark blue cloud, strives to embrace it saying, "It is my beloved who approaches thus, whilst Thou art dilatory." "She lies expecting Thee. If a leaf but quiver, she supposes Thee arrived. She spreads her couch: she forms in her mind a hundred modes of delight; yet if Thou go not to her bower, she must die this night through excessive anguish." By this time the moon spread a net of beams over the groves of Brindavan and looked like a drop of liquid sandal on the face of the sky which smiled like a beautiful damsel; While its orb with many spots betrayed as it were,

consciousness of guilt. The moon with a black fawn couched on its disc advanced in its nightly course; but Madhava had not advanced to the bower of Radha who bewailed His delay with tones of varied lamentation.

Moonlight is introduced here in this scene as a symbol of the soul's illumination. God is slow in His approach, while the agony of the Jivatma is intense, sick with love and grieving for her Lord. Radha's capacity for reception of *Kripa*, grace, from the Lord was commensurate with the unbounded love of the Lord for her. The spectrum of love has several ingredients; " love suffereth long, and is kind, envieth not, vaunteth not itself, is not puffed up, seeketh not her own, is not easily provoked, thinketh no evil and rejoiceth not in iniquity, but rejoiceth in the truth." Radha has not the strength though she has the potentiality, to partake in the effulgence of the Lord and meet her Lord. She requires a mediator and the damsel had fulfilled her mediatorial function that of mediating between God and Soul, for, without the intermission of a mediator, salvation or bliss would be unattainable. Mediation is a great principle in Nature and Lakshmi and Hanuman had acted as mediators between Paramatma and the Jivas before, for these two are the personifications of the Eternal principle of Mediation.

The maid-*Abhigai* has not yet returned; the moon is high in the sky. Radha in poignant grief, laments pitifully and loud, pouring out her agony in various manner as her heart prompted her to do. " I am deceived by my companion; of what avail now are my youth and the unsurpassing beauty of my form? I have wandered through this forest at the dead of night and by Him, I have been sadly betrayed. I am languishing in this bower supremely unmindful of the ravishing beauties of the sylvan glades and of the verdant bowers of entwining creepers, with my heart set entirely on Krishna."

Radha perceiving her Sakhi returning without Krishna, with silent grief depicted on her countenance and suspecting a fresh amour on the part of Hari with another damsel, gives free vent to her poignant grief marked by jealousy and awareness of her Lord's perfidy. Her sorrow is alarmed even to frenzy, and as if she actually beheld the Lord in the arms of a rival, she describes, the vision which overpowered her intellect. " A damsel more alluring than Radha enjoys the conqueror of Madhu in habiliments becoming the war of love and with tresses waving like flowery banners. Her form is transfigured by the touch of her divine lover. Bashful at first, she smiles at length on her embracer, and expresses her joy with inarticulate murmurs; she floats on the wave of desire, and closes her eyes dazzled with the blaze of approaching Kama," but alas; " in my bosom prevails the flame of jealousy and you moon, which dispels the sorrows of others, increases mine." He places white blossoms on her dark locks, where they gleam like flashes of lightning; on another damsel's breasts, like two high firmaments, he places a string of gems like a radiant constellation. He binds on another's arms, a bracelet of sapphires which resemble a cluster of bees! He ties round the waist of another, a rich girdle with golden bells." Say, my friend, why I pass my nights in this tangled

forest without joy and without hope, while the faithless brother of Haladhara clasps my rival in His arms.

Sporting with Him whose eyes role in tender languor like a cluster of *Kuvalayas* leaping in the breeze; whose countenance surpasses in beauty, the fully blossomed lotus; whose cajolery is sweeter than nectar itself; whose form is splendid as a pregnant rain-cloud; who is arrayed in raiments of burnished gold; whose youthful beauty ravishes the hearts of the denizens of all the worlds—was the damsel whom Radha envies; to Radha the cool breeze is one fiery blaze; all pleasant things are embittered through His remembrance. She implores Manmatha, to place Madhava before her for a moment only, so that she might cast but one last look on Hari, and then be gathered unto Death.

Pierced by the agonies of love she passed the night in the pain of despair and at early dawn, she rebuked her lover whom she saw lying prostrate before her and imploring her forgiveness. Go Madhava, depart O' Krishna, speak not the language of guile, follow her, O' lotus eyed God, follow her who dispels Thy care. Your eyes half-opened, red with continued waking through the pleasurable night; your teeth azure as Thy complexion from the kisses imprinted; your limbs marked with puncture, in love's warfare, your broad bosom displaying a verdure of ruddy leaves–all wound me to the depth of my soul. Thy soul, O' dark-limbed God, shows its blackness externally. How could thou deceive a girl who relied on Thee, a girl who burned in the fever of love. Thou rovest in the woods, and females are Thy prey. What wonder? Even Thy childish heart was malignant and Thou gavest death to the nurse who would have given Thee milk. O' deceiver, the sight of Thee makes me blush at my own affections.

Radha having inveighed against her Beloved, sat overwhelmed in grief and silently meditated on His charms. Then her *Sakhi* softly addressed her: He is gone; the light air has wafted him away. What pleasure now remains in this mansion? Continue not, resentful woman, thy indignation against the beautiful Madhava, forsake not the blooming Hari; afflict not thy soul with extreme anguish: suffer Keshava to approach, let him speak with exquisite tenderness and dissipate all thy sorrows; if thou art harsh to him who is amiable, if thou art proudly silent, when He deprecates thy wrath with lovely prostrations, if thou showest aversion to Him who loves thee passionately, if thou turn your face away contemptuously, by the same rule of contraiety the dust of sandal-wood which thou have sprinkled, may become poison, the moon with cool beams a scorching sun, the fresh dew, a consuming flame, and the sports of love be changed into agony.

The *abigai* or the maid pleads for *prapatti*, complete surrender to the Lord, a complete libation of one's own self into the fire of God's heart. Love is, self-merging in another; it is always mingling of ecstasy and pain, of profound humility and rapturous joy; in the last resort, love is selfless in which 'I' and mine are completely abased and

the boundaries of selfhood are done away. John Cordellier says, in the end one should stoop to conquer, "grow that you may feed on Me; they that eat Me shall yet hunger; they that drink Me shall yet thirst." The maid notices that love and jealousy consume Radha. Love is the forgetfulness of self, the willing surrender of one's own, like the wave that never loses what it surrenders to the sea. But, jealousy resembles love, only it is precisely love's contrary. *Vipralambha* or jealousy is the most passionate form of egotism, the glorification of a despotic, exacting vain ago, which can neither forget nor subordinate itself. It is a tyrant of the mind. Radha resents that God's love should be wasted on unworthy objects. Hers was unrequited love, a love that was not fed on shadows but on God himself. She deprecates that the Lord who should have climbed to her and shared her heaven should spend His love on a lower loveliness whose whole passion of claim was but a parody of what she had kept for Him.

The mystic stream of love is like the rain that falls upon the height too gently but reappears in the dark vale as a wild cataract. It deserts its slowness for violence, runs in rapids and cascades, sweeping in its flood everything before it. This is an expression of the incompleteness and evanescence of human life. All great souls have died in faith not having received the promise. There are in human nature, the beginnings and materials of great things, but they are never realised. The foundation is even grander than the superstructure, the outline than the picture, the promise than the fulfilment. Human nature is a thing of boundless possibilities but of miserable performances, of capacities which are only feebly or partially developed, of desires, hopes and of aspirations to which the results are disproportionate.

The infinite hunger for truth and goodness, the thoughts that wander through eternity, the feelings of love and adoration which point to an object nothing less than Infinite, have no longer time than the duration of physical life for satisfaction. Even in the case of great minds who catch glimpses of unexplored regions of thought, and who are at the very outskirts of the realms of truth, who strike out new discoveries, penetrate into the secrets of nature, discern wants of society and frame comprehensive plans for its amelioration and progress, and prophecy the unrevealed splendour of the spiritual nature of man, the cruel limits of life, betray a sense of frustration and incompleteness.

Great men and mystics have been inspired with a noble enthusiasm for great ends with dauntless fortitude and self-devotion, with an unquenchable faith in things spiritual and with high hopes for the future of humanity. Even they never attained to the end of their aspirations; one after another like breaking waves on the strands of time, they were compelled to succumb to the universal limits of human endeavour. Like a stone forming part of a building loses its separate unity and independence, equally, an imperfect human being becomes a sharer in a greater and higher completeness, a participant in the perfection and beauty of the whole. It is in the absolute surrender of any isolated existence to the welfare and growth of the whole that the indi-

vidual receives back unto himself, the fulness of a richer and ample existence.

The Rishis proclaimed, I have known that great person, who shines with the splendour of the Sun from beyond the region of darkness. By knowing Him alone one can attain immortality ; there is no other way of crossing the ocean of death. A couplet reads :

"*Subvishalam idam Vishvam ! Pavitram Brahma mandiram*
*chetah sunirmalam tirtham, Satyam sastram anashvaram.*"

The vast Universe is the holy temple of God. A pure heart is the sacred place of pilgrimage, and truth eternal is the immortal Scripture. God is not an ultimate abstraction in which all differences disappear, but a principle of unity which transcends and explains the difference. He is an expression of the essential unity between the ideal and the phenomenal worlds, and is connected with the finite world as a self-manifesting Spirit which realises and reveals itself in Nature and in man. The unity of identity and difference, the unity of permanance and motion, the unity of intelligence or thought and Reality, explains the perfect inter-penetration of one creation partaking in the unity of spiritual life. The Infinite spirit is the living principle and centre of all universal creation ; and mysticism is a religious experience in which the feeling of God is at its maximum of intensity. It is a moment of ecstatic feeling when all the tumults of the flesh are hushed, and all sensible images of the transitory world are put to silence. When one reaches out of himself, and touches by a flash of insight, the Eternal wisdom that abides above all, when the vision of God ravishes and absorbs the devotee, the consciousness of God, then, is as near to us as the consciousness of the world or of the self.

Radha by intense concentration draws the Lord near again after trial and banishment. The Lord's trial comes to an end. The maid asks what greater bliss could one expect to derive from all these three worlds or in all one's life than receiving Him at this supremely propitious hour ? "Seat Hari on thy coach of moist, green velvet soft lotus leaves, and as He reclines thereon, bless thy sight by feasting thy eyes on that blissful vision. Let Hari approach thee tenderly. Let Him address thee with sweet speech. Don't be relentless towards Him who approaches thee with tender love. You are unbending towards Him who seeks thy forgiveness ; thou art cold and unresponsive to Him who yearns to clasp thee with passionate frenzy."

As the shadows of the evening were gathering apace Hari approaches Radha. Persuaded by the Sakhi, Radha relents and suddenly discovers herself in tumultous emotion to confront her Lord, who with faltering accents implores her forgiveness. "Speak, but one mild word and the rays of thy sparkling teeth will dispel the gloom of my fears. My trembling lips like thirsty *chacoras* long to drink the moon beams of thy cheek. O' angel of my hope, O' my heart's home, my fear is lost in love and my love in fear ; lift up thy look and let the thing it saith, end fear with grace or darken love to death ; sweet judge, the prisoner prayeth for His doom that He may hear His fate divinely come." The Lord asks forgiveness, for to Him, Radha is the divine fulfilment

of all hope and all-undreamt completion of the vision. Radha is His Heaven and He desires to be locked up in Heaven. He pleads for the abandonment of wrath and for a benediction from her. "Speak with the voice of music and let thy sweet ascents allay my ardour. Abandon thy wrath, but abandon not a lover, who surpasses in beauty the sons of men, and who kneels before thee. O' thou, most beautiful among women; The flowery-shafted God borrows from thee, the points of darts and subdues the Universe. Surely, thou descended from Heaven, O' slender damsel, attended by a company of youthful goddesses, and all their beauties collected in thee." He spoke and Radha was appeased and she flew to her bower, clad in a gay mantle.

The night now veiled all visible objects. The damsel exhorted Radha to follow the Lord, whose discourse was elegantly composed of sweet phrases; who prostrated Himself at Radha's feet and who hastened to his delightful couch by yonder grove of *Vanjulas*. "Drink with ravished ears the sweet accents of Hari. Feast on love, while the warbling *Kokilas* obey the mild ordinance of the flower darting God; abandon delay; see the whole assembly of tender plants pointing to the bower with fingers of young leaves agitated by the gale making signals for thy departure. Advance, fervid warrior, advance with alacrity, while the sound of thy tinkling waist bells shall represent martial music; march, with the noise of thy bracelets, and proclaim thy approach to the youth, who will own Himself thy slave.

Radha, thus incited tripped through the forest, but shame overpowered her when by the light of the innumerable gems on her Beloved, she saw Him at the door of His flowery mansion. The maid continued to say "enter, sweet Radha, the bower of Hari, long has He borne thee in his mind and now in an agony of desire, He pants to taste nectar from thy lips. Deign to restore thy slave, who will bend before the lotus of thy feet, a slave who acknowledges Himself bought by thee for a single glance from thy eye and a toss of thy disdainful eye-brow."

Radha with timid joy, darting her eyes on Govinda, entered the *mystic* bower of her only Beloved. There she beheld Madhava and his heart was agitated by her sight, as the waves of the deep are affected by the lunar orb. The Lord's breast glittered with pearls of unblemished lustre; from His graceful waist flowed a pale yellow robe; bright ear-rings like two suns; displayed in full expansion, were the flowers of his cheeks and lips which glistened with the liquid radiance of smiles; His looks interwoven with blossoms were like a cloud variegated with moon-beams; on his forehead shone a circle of scented oil, extracted from the sandal of Malaya. At this sight, tears of transport gushed in a stream from the full eyes of Radha and their watery glances beamed on her Beloved.

The Lord feeling His beloved cheerful, her lips sparkling with smiles, and her eyes sparkling with desire, thus addressed her; "set the lotus of thy feet on this azure bosom and let this couch be victorious over all who rebel against love. Give short rapture, Sweet Radha to Narayana thy adorer. I do thee homage." O' let affliction cease and

let ecstacy down the remembrances of sorrow, for now is born the gladness that springs from mortal sadness will soft thoughts and things and hopes presaged before this outcome. Radha, flower of all sweet and stainless womanhood entered the bower, thrice happy to grow forever, bright, for ever new; and Radha no more delaying, entered straight and the Lord like the mighty deep which sees the moon and rises, rose to drink her beams.

The Union of Radha and Krishna is a symbol of the love and marriage of Jivatma with Paramatma. By the ascent of Radha to Heaven by union with the Lord, there is the transfiguration of Radha symbolical of the unity of the soul with God and becoming like unto God. Radha's union with Krishna was the union of Lakshmi and Narayana. Of all passions, the unappeased hunger of the heart for God is ultimate. This passion is Santa Rasa attained after a long journey, where there is neither pain, nor pleasure, nor thought, nor hatred, nor affliction, nor any desire. This passion attains its fulfilment in Bliss which is the sport of God, and there is no sport where there is no passion of love.

The Jivatma is emotionally attracted to personal God, and seeks marriage with God, which is fulfilled by the unlimited, incomprehensible—Being eternally filling the eternal emptiness of the soul. Pure passion and love thus constitute the fulness of life and through this media, the mystic journeys in cheerfulness and serenity to partake of the *Lila* of God. In the language of the Mystic the four stages of the journey of the soul are *Yata mana Samajna*, *Vyatireka-Samajna*, *Ekendriya Samajna and Vasikara Samajna*. Andal, Chaitanya and Ramakrishna. Paramahamsa experienced this phenomenon, by impersonating Radha. It is said that Paramahamsa tried to rouse the right feelings by imagining himself as Radha, wore woman's attire, spoke like a woman and lived among the women of his own family until he experienced something like Radha's passionate love for Krishna. After some time, he felt he had attained the idea ; he saw the beautiful form of Krishna, in a trance and was satisfied.

This method is the process of the aesthetic sublimation of the energy of the soul into Divine realisation. There is the synthesis of contemplation and action. Besides, the kinship between God and Soul repudiates the interposition of anything preventing intimate association : the soul is described as *Nirvana—Nirvana-maya*--journeying naked for the final embrace—*Parishvanga*, when the incomprehensible light enfolds and penetrates *atma* as air is penetrated by the light of the Sun. All thoughts, all passions, all delights, and all those that stir mortal frame are ministers of love and feed this sacred flame. The royal road Raja Vidya is love towards the knowledge and realisation of Adhyatma-Vidya-Vidyanam.

The songs of Jayadeva end with a benediction. Whatever is delightful in the modes of music, whatever is divine in meditation on Vishnu, whatever is exquisite in the sweet art of love, whatever is graceful in the fine strains of poetry, all that let the happy and the wise learn from the songs of Jayadeva whose soul is united with the foot of Narayana.

There were revolutions—intellectual, social, political and moral in the history of all great civilizations ; in many cases, the intellectual revolution stopped at the point of realisation of the conception of a universal moral order, pervading the Universe. The poineers of Indian thought did not rest content with the conception of an order immanent in the world which manifests itself in the course of nature but sought for yet a higher principle, an absolute Reality which trancends nature and all limited forms of existence. The Hindu was the earliest to realise the supreme importance of the search for the Absolute and of the identification of this supreme principle with the Atman or Self, which is the web on which the world is woven. Brhadaranyaka Upanishad says, "He who dwelling in the earth, is other than the earth, whom the earth knows not ; He who dwelling in the mind is other than the mind, whom the mind knows not ; He unseen sees, unheard hears, unthought thinks, uncomprehended comprehends. He is Thyself, the inward Ruler, the Deathless. This supreme principle is not world substance or cosmic process, but essentially a spiritual Reality which transcends all finite modes of being. Atma is silence.

With the realisation of this principle of transcendence, the whole spiritual attitude of Indian thought became transformed ; and the whole history of India is a pageant of souls and mystics seeking to attain true happiness in the realisation of unity of the Atman, the supreme unification of the Jivatma with the Absolute—Paramatma, which alone can free men from the penalty of rebirth. The troubled utterances of sorrow and remorse, frustration, jealousy and insatiable yearnings, in which the soul seeks to be delivered from the world and from itself, the indignant protest of conscience against the wrongs of nature and fortune and of the Lord's amours with the damsels, violating the innocence of Radha's pure love the bitter cry of humanity for justice and mercy and the yearning voice of aspiration towards the grasp of the Infinite, the longing for God—have never been uttered in such pursuasive and melodious manner as in Gita Govinda. Madhurya Rasa, the most sublime of Rasas is embodied in the passionate love of Radha and Krishna and this is the highest mode of Bhakti implying all the great elements of true God love, faith, absolute trust, service and the abandonment of all notions of self.

Jayadeva was born in the village Kindubilva in West Bengal and was the son of Bhojadeva and Ramadevi. He was the contemporary of Umapathidhara Sarana, Govardhanacharya and Dhoji. He was the court poet of Lakshmanasena of the twelfth century and his only work was Gangastava Prabandha, which was Gita Govinda. Jayadeva was known as Krishna Dasa and it was profound devotion to Hari that induced him to give to the world immortal song of songs—the Lila of the Lord. These immortal verses and sublime poetry bring out in greater relief, perhaps the happy union of the philosophical, the ethical and the aesthetic elements in a soul hungering and thirsting for God. They reveal the unfathomable depths of Infinitude and its sublime message of spirituality. The message of Gita Govinda is not voluptuousness but the deeper vision of the Incomprehensible but lovable Being who is immanent in all of us.

श्री जयदेवकविविरचितम्

# गीतगोविन्दकाव्यम्



## प्रथमः सर्गः

मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमै-
नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलयः ॥ १ ॥

वाग्देवताचरितचित्रितचित्तसद्मा
पद्मावतीचरणचारणचक्रवर्ती ।
श्रीवासुदेवरतिकेलिकथासमेत-
मेतं करोति जयदेवकविः प्रबन्धम् ॥ २ ॥

यदि हरिस्मरणे सरसं मनो यदि विलासकलासु कुतूहलम् ।
मधुरकोमलकान्तपदावलीं शृणु तदा जयदेवसरस्वतीम् ॥ ३ ॥

वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिराम्
जानीते जयदेव एव शरणः श्लाघ्यो दुरूहद्रुतेः ।
शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्द्धन-
स्पर्द्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्ष्मापतिः ॥
॥ ४ ॥

मालवरागेण रूपकतालेन गीयते । अष्टपदी १

प्रलयपयोधिजले धृतवानसि वेदम्
विहितवहित्रचरित्रमखेदम् ॥
केशव धृतमीनशरीर जय जगदीश हरे ॥ ध्रुवम् ॥ ॥ १ ॥

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे
धरणिधरणकिणचक्रगरिष्ठे ।
केशव धृतकच्छपरूप जय जगदीश हरे ॥ २ ॥

वसति दशनशिखरे धरणी तव लग्ना
शशिनि कलङ्ककलेव निमग्ना ।
केशव धृतशूकररूप जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमद्भुतशृंगम्
दलितहिरण्यकशिपुतनुभृंगम्
केशवधृतनरहरिरूप जय जगदीश हरे ॥ ४ ॥

छलयसि विक्रमणे बलिमद्भुतवामन
पदनखनीरजनितजनपावन ।
केशव धृतवामनरूप जय जगदीश हरे ॥ ५ ॥

क्षत्रियरुधिरमये जगदपगतपापम्
स्नपयसि पयसि शमितभवतापम् ।
केशव धृतभृगुपतिरूप जय जगदीश हरे ॥ ६ ॥

वितरसि दिक्षु रणे दिक्पतिकमनीयम्
दशमुखमौलिबलिं रमणीयम् ।
केशव धृतरामशरीर जय जगदीश हरे ॥ ७ ॥

वहसि वपुषि विशदे वसनं जलदाभम्
हलहतिभीतिमिलितयमुनाभम् ।
केशव धृतहलधररूप जय जगदीश हरे ॥ ८ ॥

निन्दसि यज्ञविधेरहह श्रुतिजातम्
सदयहृदय–दर्शितपशुघातम् ।
केशव धृतबुद्धशरीर जय जगदीश हरे ॥ ९ ॥

म्लेच्छनिवहनिधने कलयसि करवालम्
धूमकेतुमिव किमपि करालम् ।
केशव धृतकल्किशरीर जय जगदीश हरे ॥ १० ॥

श्रीजयदेवकवेरिदमुदितमुदारम्
शृणु शुभदं सुखदं भवसारम् ।
केशव धृतदशविधरूप जय जगदीश हरे ॥ ११ ॥

वेदानुद्धरते जगन्निवहते भूगोलमुद्बिभ्रते
दैत्यान्दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥ १२ ॥

गुर्जरीरागनिःसारतालाभ्यां गीयते ॥ २ ॥

श्रितकमलाकुचमण्डल धृतकुण्डल ए
कलितललितवनमाल जय जय देव हरे ॥ ध्रुवम् ॥ ॥ १ ॥

दिनमणिमण्डलमण्डन भवखण्डन ए
मुनिजनमानसहंस जय जय देव हरे ॥ २ ॥

कालियविषधरगञ्जन जनरञ्जन ए
यदुकुलनलिनदिनेश जय जय देव हरे ॥ ३ ॥

मधुमुरनरकविनाशन गरुडासन ए
सुरकुलकेलिनिदान जय जय देव हरे ॥ ४ ॥

अमलकमलदललोचन भवमोचन ए
त्रिभुवनभवननिदान जय जय देव हरे ॥ ५ ॥

जनकसुताकृतभूषण जितदूषण ए
समरशमितदशकण्ठ जय जय देव हरे ॥ ६ ॥

अभिनवजलधरसुन्दर धृतमन्दर ए
श्रीमुखचन्द्रचकोर जय जय देव हरे ॥ ७ ॥

तव चरणे प्रणता वयमिति भावय ए
कुरु कुशलं प्रणतेषु जय जय देव हरे ॥ ८ ॥

श्रीजयदेवकवेरिदं कुरुते मुदम् ए
मङ्गलमुज्ज्वलगीतं जय जय देव हरे ॥ ९ ॥

पद्मापयोधरतटीपरिरम्भलग्न-
काश्मीरमुद्रितमुरो मधुसूदनस्य ।
व्यक्तानुरागमिव खेलदनङ्गखेद-
स्वेदाम्बुपूरमनुपूरयतु प्रियं वः ॥ १० ॥

वसन्ते वासन्तीकुसुमसुकुमारैरवयवै-
र्भ्रमन्तीं कान्तारे बहुविहितकृष्णानुसरणाम् ।
अमन्दं कन्दर्पज्वरजनितचिन्ताकुलतया
चलद्बाधां राधां सरसमिदमूचे सहचरी ॥ १ ॥

वसन्तरागयतितालाभ्यां गीयते ॥ ३ ॥

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे ।
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे
विहरति हरिरिह सरसवसन्ते
नृत्यति युवतिजने न समं सखि विरहिजनस्य दुरन्ते ॥ ध्रु० ॥ २ ॥

उन्मदमदनमनोरथपथिकवधूजनजनितविलापे ।
अलिकुलसंकुलकुसुमसमूहनिराकुलबकुलकलापे । विह० ॥ ३ ॥

मृगमदसौरभरभसवशंवदनवदलमालतमाले ।
युवजनहृदयविदारणमनसिजनखरुचिकिंशुकजाले ॥ विह० ॥ ४ ॥

मदनमहीपतिकनकदण्डरुचिकेशरकुसुमविकासे ।
मिलितशिलीमुखपाटलपटलकृतस्मरतूणविलासे ॥ विह० ॥ ५ ॥

विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।
विरहिनिकृन्तनकुन्तमुखाकृतिकेतकदन्तुरिताशे ॥ विह० ॥ ६ ॥

माधविकापरिमलललिते नवमालतिजातिसुगन्धौ ।
मुनिमनसामपि मोहनकारिणि तरुणाकारणबन्धौ ॥ विह० ॥ ७ ॥

स्फुरदतिमुक्तलतापरिरम्भणमुकुलितपुलकितचूते ।
वृन्दावनविपिने परिसरपरिगतयमुनाजलपूते ॥ विह० ॥ ८ ॥

श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।
सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ॥ विह० ॥ ९ ॥

दरविदलितमल्लीवल्लिचञ्चत्पराग-
प्रकटितपटवासैर्वासयन्काननानि ।
इह हि दहति चेतः केतकीगन्धबन्धुः
प्रसरदसमबाणप्राणवद्गन्धवाहः ॥ १० ॥

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।
नीयन्ते पथिकैः कथंकथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ॥ ११ ॥

अनेकनारीपरिरम्भसम्भ्रम-
स्फुरन्मनोहारिविलासलालसम् ।
मुरारिमारादुपदर्शयन्त्यसौ
सखी समक्षं पुनराह राधिकाम् ॥ १ ॥

रामकरीरागयतितालाभ्यां गीयते ॥ ४ ॥

चन्दनचर्चितनीलकलेवरपीतवसनवनमाली ।
केलिचलन्मणिकुण्डलमण्डितगण्डयुगस्मितशाली ॥ २ ॥

हरिरिह मुग्धवधूनिकरे विलासिनि विलसति केलिपरे ॥ ध्रुवम्

पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरनुगायति काचिदुदञ्चितपञ्चमरागम् ॥ हरिरिह० ॥ ३ ॥

कापि विलासविलोलविलोचनखेलनजनितमनोजम् ।
ध्यायति मुग्धवधूरधिकं मधुसूदनवदनसरोजम् ॥ हरिरिह० ॥ ४ ॥

कापि कपोलतले मिलिता लपितुं किमपि श्रुतिमूले ।
चारु चुचुम्ब नितम्बवती दयितं पुलकैरनुकूले ॥ हरिरिह० ॥ ५ ॥

केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।
मञ्जुलवञ्जुलकुञ्जगतं विचकर्ष करेण दुकूले ॥ हरिरिह० ॥ ६ ॥

करतलतालतरलवलयावलिकलितकलस्वनवंशे ।
रासरसे सहनृत्यपरा हरिणा युवतिः प्रशशंसे ॥ हरिरिह० ॥ ७ ॥

श्लिष्यति कामपि चुम्बति कामपि कामपि रमयति रामाम् ।
पश्यति सस्मितचारुतरामपरामनुगच्छति वामाम् ॥ हरिरिह० ॥ ८ ॥

श्रीजयदेवकवेरिदमद्भुतकेशवकलितरहस्यम् ।
वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ॥ हरिरिह० ॥ ९ ॥

विश्वेषामनुरञ्जनेन जनयन्नानन्दमिन्दीवर-
श्रेणीश्यामलकोमलैरुपनयन्नङ्गैरनङ्गोत्सवम् ।
स्वच्छन्दं व्रजसुन्दरीभिरभितः प्रत्यङ्गमालिङ्गितः
शृङ्गारः सखि मूर्तिमानिव मधौ मुग्धो हरिः क्रीडति ॥ १० ॥

नित्योत्सङ्गवसद्भुजङ्गकवलक्लेशादिवेशाचलम्
प्रालेयप्लवनेच्छयानुसरति श्रीखण्डशैलानिल ।
किं च स्निग्धरसालमौलि कुसुमान्यालोक्य हर्षोदया-
दुन्मीलन्ति कुहूः कुहूरिति मुहुस्ताराः पिकानां गिरः ॥ ११ ॥

रासोल्लासभरेण विभ्रमभृतामाभीरवामभ्रुवा-
मभ्यर्णे परिरभ्य निर्भरमुरः प्रेमान्धया राधया।
साधु त्वद्वदनं सुधामयमिति व्याहृत्य गीतस्तुति-
व्याजादुद्भटचुम्बितः स्मितमनोहारी हरिः पातु वः ॥ १२ ॥

इति श्रीगीतगोविन्दे सामोददामोदरो नाम प्रथमः सर्गः ॥

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## ॥ द्वितीयः सर्गः ॥

अक्लेशकेशवः।

विहरति वने राधा साधारणप्रणये हरौ
विगलितनिजोत्कर्षादीर्ष्यावशेन गताऽन्यतः।
क्वचिदपि लताकुञ्जे गुञ्जन्मधुव्रतमण्डली-
मुखरशिखरे लीना दीनाप्युवाच रहः सखीम् ॥ १ ॥

गुर्जरीरागेण यतिताले च गीयते ॥ ५ ॥

संचरदधरसुधामधुरध्वनिमुखरितमोहनवंशम्
चलितदृगञ्चलचञ्चलमौलिकपोलविलोलवसन्तम्।
रासे हरिमिह विहितविलासं स्मरति मनो मम कृतपरिहासम् ॥ २ ॥

चन्द्रकचारुमयूरशिखण्डकमण्डलवलयितकेशम्।
प्रचुरपुरन्दरधनुरनुरञ्जितमेदुरमुदिरसुवेशम् ॥ रासे० ॥ ३ ॥

गोपकदम्बनितम्बवतीमुखचुम्बनलम्भितलोभम्।
बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम् ॥ रासे० ॥ ४ ॥

विपुलपुलकभुजपल्लववलयितवल्लवयुवतिसहस्रम्।
करचरणोरसि मणिगणभूषणकिरणविभिन्नतमिस्रम् ॥ रासे० ॥ ५ ॥

जलदपटलवलदिन्दुविनिन्दकचन्दनतिलकललाटम् ।
पीनपयोधरपरिसरमर्दननिर्दयहृदयकपाटम् ॥ रासे० ॥ ६ ॥

मणिमयमकरमनोहरकुण्डलमण्डितगण्डमुदारम् ।
पीतवसनमनुगतमुनिमनुजसुरासुरवरपरिवारम् ॥ रासे० ॥ ७ ॥

विशदकदम्बतले मिलितं कलिकलुषभयं शमयन्तम् ।
मामपि किमपि तरङ्गदनङ्गदृशा मनसा रमयन्तम् ॥ रासे० ॥ ८ ॥

श्रीजयदेवभणितमतिसुन्दरमोहनमधुरिपुरूपम् ।
हरिचरणस्मरणं प्रति संप्रति पुण्यवतामनुरूपम् ॥ रासे० ॥ ९ ॥

गणयति गुणग्रामं भामं भ्रमादपि नेहते
वहति च परीतोषं दोषं विमुञ्चति दूरतः ।
युवतिषु वलत्तृष्णे कृष्णे विहारिणि मां विना
पुनरपि मनो वामं कामं करोति करोमि किम् ॥ १ ॥

मालवगौडरागेण एकतालीतालेन च गीयते ॥ ६ ॥

निभृतनिकुञ्जगृहं गतया निशि रहसि निलीय वसन्तम् ।
चकितविलोकितसकलदिशा रतिरभसभरेण हसन्तम् ।
सखि हे केशिमथनमुदारम्
रमय मया सह मदनमनोरथभावितया सविकारम् ॥ ध्रुवम्० ॥ २ ॥

प्रथमसमागमलज्जितया पटुचाटुशतैरनुकूलम् ।
मृदुमधुरस्मितभाषितया शिथिलीकृतजघनदुकूलम् ॥ सखि० ॥ ३ ॥

किसलयशयननिवेशितया चिरमुरसि ममैव शयानम् ।
कृतपरिरम्भणचुम्बनया परिरभ्य कृताधरपानम् ॥ सखि० ॥ ४ ॥

अलसनिमीलितलोचनया पुलकावलिललितकपोलम् ।
श्रमजलसकलकलेवरया वरमदनमदादतिलोलम् ॥ सखि० ॥ ५ ॥

कोकिलकलरवकूजितया जितमनसिजतन्त्रविचारम् ।
श्लथकुसुमाकुलकुन्तलया नखलिखितघनस्तनभारम् ॥ सखि० ॥ ६ ॥

चरणरणितमणिनूपुरया परिपूरितसुरतवितानम् ।
मुखरविशृंखलमेखलया सकचग्रहचुम्बनदानम् ॥ सखि० ॥ ७ ॥

रतिसुखसमयरसालसया दरमुकुलितनयनसरोजम् ।
निःसहनिपतिततनुलतया मधुसूदनमुदितमनोजम् ॥ सखि० ॥ ८ ॥

श्रीजयदेवभणितमिदमतिशयमधुरिपुनिधुवनशीलम् ।
सुखमुत्कण्ठितगोपवधूकथितं वितनोतु सलीलम् ॥ सखि० ॥ ९ ॥

हस्तस्रस्तविलासवंशमनृजुभ्रूवल्लिमद्वल्लवी
वृन्दोत्सारिदृगन्तवीक्षितमतिस्वेदार्द्रगण्डस्थलम् ।
मामुद्वीक्ष्य विलज्जितं स्मितसुधामुग्धाननं कानने
गोविन्दं व्रजसुन्दरीगणवृतं पश्यामि हृष्यामि च ॥ १० ॥

दुरालोकस्तोकस्तबकनवकाशोकलतिका
विकासः कासारोपवनपवनोऽपि व्यथयति ।
अपि भ्राम्यद् भृङ्गीरणितरमणीया न मुकुल-
प्रसूतिश्चूतानां सखि ! शिखरिणीयं सुखयति ॥ ११ ॥

साकूतस्मितमाकुलाकुलगलद्धम्मिल्लमुल्लासित-
भ्रूवल्लीकमलीकदर्शितभुजामूलोर्ध्वं हस्तस्तनम् ।
गोपीनां निभृतं निरीक्ष्य गमिताकाङ्क्षश्चिरं चिन्तय-
न्नन्तर्मुग्धमनोहरो हरतु वः क्लेशं नवः केशवः ॥ १२ ॥

इति श्रीगीतगोविन्दे अक्लेशकेशवोनाम द्वितीयः सर्गः ॥ २ ॥

## ॥ तृतीयः सर्गः ॥

### मुग्धमधुसूदनः

कंसारिरपि संसारवासनाबन्धशृंखलाम्।
राधामाधाय हृदये तत्याज व्रजसुन्दरीः ॥ १ ॥

इतस्ततस्तामनुसृत्य राधिका-
मनङ्गबाणव्रणखिन्नमानसः।
कृतानुतापः स कलिन्दनन्दिनी-
तटान्तकुञ्जे विषसाद माधवः ॥ २ ॥

गुर्जरीरागयतितालाभ्यां गीयते ॥ ७ ॥

मामियं चलिता विलोक्य वृतं वधूनिचयेन।
सापराधतया मयापि न वारितातिभयेन ॥
हरिहरि हतादरतया गता सा कुपितेव ॥ ध्रु० ॥ ३ ॥

किं करिष्यति किं वदिष्यति सा चिरं विरहेण।
किं धनेन जनेन किं मम किं जीवितेन गृहेण ॥ हरिहरि० ॥ ४ ॥

चिन्तयामि तदाननं कुटिलभ्रु कोपभरेण।
शोणपद्ममिवोपरि भ्रमताकुलं भ्रमरेण ॥ हरिहरि० ॥ ५ ॥

तामहं हृदि संगतामनिशं भृशं रमयामि।
किं वनेऽनुसरामि तामिह किं वृथा विलपामि ॥ हरिहरि० ॥ ६ ॥

तन्वि खिन्नमसूयया हृदयं तवाकलयामि।
तन्न वेद्मि कुतो गतासि नतेन तेऽनुनयामि ॥ हरिहरि० ॥ ७ ॥

दृश्यसे पुरतो गतागतमेव मे विदधासि।
किं पुरेव ससंभ्रमं परिरंभणं न ददासि ॥ हरिहरि० ॥ ८ ॥

क्षम्यतामपरं कदापि तवेदृशं न करोमि।
देहि सुन्दरि दर्शनं मम मन्मथेन दुनोमि ॥ हरिहरि० ॥ ९ ॥

वर्णितं जयदेवकेन हरेरिदं प्रवणेन।
किन्दुबिल्वसमुद्रसम्भवरोहिणीरमणेन ॥ हरिहरि० ॥ १० ॥

हृदि बिसलताहारो नायं भुजङ्गमनायकः
कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः।
मलयजरजो नेदं भस्म प्रियारहिते मयि
प्रहर न हरभ्रान्त्यानङ्ग क्रुधा किमु धावसि ॥ ११ ॥

पाणौ मा कुरु चूतसायकममुं मा चापमारोपय
क्रीडानिर्जितविश्व मूर्च्छितजनाघातेन किं पौरुषम्।
तस्या एव मृगीदृशो मनसिजप्रेङ्खत्कटाक्षाशुग-
श्रेणीजर्जरितं मनागपि मनो नाद्यापि संधुक्षते ॥ १२ ॥

भ्रूपल्लवं धनुरपाङ्गतरङ्गितानि
बाणा गुणाः श्रवणपालिरिति स्मरेण।
तस्यामनङ्गजयजङ्गमदेवताया-
मस्त्राणि निर्जितजगन्ति किमर्पितानि ॥ १३ ॥

भ्रूचापे निहितः कटाक्षविशिखो निर्मातु मर्मव्यथां
श्यामात्मा कुटिलः करोतु कवरीभारोपि मारोद्यमम्।
मोहं तावदयं च तन्वि तनुतां बिम्बाधरो रागवान्
सद्वृत्तस्तनमण्डनलस्तव कथं प्राणैर्मम क्रीडति ॥ १४ ॥

तानि स्पर्शसुखानि ते च तरलाः स्निग्धा दृशोर्विभ्रमा-
स्तद्वक्त्राम्बुजसौरभं स च सुधास्यन्दी गिरां वक्रिमा।
सा बिम्बाधरमाधुरीति विषयासङ्गेऽपि चेन्मानसं
तस्यां लग्नसमाधि हन्त विरहव्याधिः कथं वर्धते ॥ १५ ॥

तिर्यक्कण्ठविलोलमौलितरलोत्तंसस्य वंशोच्चर-
द्गीतिस्थानकृतावधानललनालक्षैर्न संलक्षिताः ।
संमुग्धे मधुसूदनस्य मधुरे राधामुखेन्दौ सुधा-
सारे कन्दलिताश्चिरं दधतु वः क्षेमं कटाक्षोर्मयः ॥ १६ ॥

इति श्रीगीतगोविन्दे मुग्धमधुसूदनो नाम तृतीयः सर्गः ॥ ३ ॥

## ॥ चतुर्थः सर्गः ॥

### स्निग्धमधुसूदनः ।

यमुनातीरवानीरनिकुञ्जे मन्दमास्थितम् ।
प्राह प्रेमभरोद्भ्रान्तं माधवं राधिकासखी ॥ १ ॥

कर्णाटरागैकतालीतालाभ्यां गीयते ॥ ८ ॥

निन्दति चन्दनमिन्दुकिरणमनु विन्दति खेदमधीरम् ।
व्यालनिलयमिलनेन गरलमिव कलयति मलयसमीरम् ।
माधव मनसिजविशिखभयादिव भावनया त्वयि लीना ।
सा विरहे तव दीना ॥ ध्रुवम् ॥ ॥ २ ॥

अविरलनिपतितमदनशरादिव भवदवनाय विशालम् ।
स्वहृदयमर्मणि वर्म करोति सजलनलिनीदलजालम् ॥ सा वि० ॥ ३ ॥

कुसुमविशिखशरतल्पमनल्पविलासकलाकमनीयम् ।
व्रतमिव तव परिरम्भसुखाय करोति कुसुमशयनीयम् ॥ सा वि० ॥ ४ ॥

वहति च चलितविलोचनजलभरमाननकमलमुदारम् ।
विधुमिव विकटविधुन्तुददन्तदलनगलितामृतधारम् ॥ सा वि० ॥ ५ ॥

विलिखति रहसि कुरङ्गमदेन भवन्तमसमशरभूतम् ।
प्रणमति मकरमधो विनिधाय करे च शरं नवचूतम् ॥ सा वि० ॥ ६ ॥

ध्यानलयेन पुरः परिकल्प्य भवन्तमतीव दुरापम् ।
विलपति हसति विषीदति रोदिति चञ्चति मुञ्चति तापम् ॥ सा वि० ॥

प्रतिपदमिदमपि निगदति माधव तव चरणे पतिताहम् ।
त्वयि विमुखे मयि सपदि सुधानिधिरपि तनुते तनुदाहम् ॥ सा वि० ॥

श्रीजयदेवभणितमिदमधिकं यदि मनसा नटनीयम् ।
हरिविरहाकुलवल्लवयुवतिसखीवचनं पठनीयम् ॥ सा वि० ॥ ९ ॥

आवासो विपिनायते प्रियसखीमालापि जालायते
तापोऽपि श्वसितेन दावदहनज्वालाकलापायते ।
सापि त्वद्विरहेण हन्त हरिणीरूपायते हा कथं
कन्दर्पोऽपि यमायते विरचयञ्शार्दूलविक्रीडितम् ॥ १० ॥

देशाख्यरागैकतालीतालाभ्यां गीयते ॥ ९ ॥

स्तनविनिहितमपि हारमुदारम् ।
सा मनुते कृशतनुरिव भारम् ।
राधिका तव विरहे केशव ॥ ध्रुवम् ॥ ॥ १ ॥

सरसमसृणमपि मलयजपङ्कम् ।
पश्यति विषमिव वपुषि सशङ्कम् ॥ राधिका० ॥ २ ॥

श्वसितपवनमनुपमपरिणाहम् ।
मदनदहनमिव वहति सदाहम् ॥ राधिका० ॥ ३ ॥

दिशि दिशि किरति सजलकणजालम् ।
नयननलिनमिव विगलितनालम् ॥ राधिका० ॥ ४ ॥

त्यजति न पाणितलेन कपोलम् ।
बालशशिनमिव सायमलोलम् ॥ राधिका० ॥ ५ ॥

नयनविषयमपि किसलयतल्पम् ।
कलयति विहितहुताशविकल्पम् ॥ राधिका० ॥ ६ ॥

हरिरिति हरिरिति जपति सकामम् ।
विरहविहितमरणेव निकामम् ॥ राधिका० ॥ ७ ॥

श्रीजयदेवभणितमिति गीतम् ।
सुखयतु केशवपदमुपनीतम् ॥ राधिका० ॥ ८ ॥

सा रोमाञ्चति सीत्करोति विलपत्युत्कम्पते ताम्यति
ध्यायत्युद्भ्रमति प्रमीलति पतत्युद्याति मूर्च्छत्यपि ।
एतावत्यतनुज्वरे वरतनुर्जीवेन्न किं ते रसा-
त्स्वर्वैद्यप्रतिम प्रसीदसि यदि त्यक्तोऽन्यथा हस्तकः ॥ ९ ॥

स्मरातुरां दैवतवैद्यहृद्य त्वदङ्गसङ्गामृतमात्रसाध्याम् ।
निवृत्तबाधां कुरुषे न राधामुपेन्द्र वज्रादपि दारुणोऽसि ॥ १० ॥

कन्दर्पज्वरसंज्वरातुरतनोराश्चर्यमस्याश्चिरं
चेतश्चन्दनचन्द्रमःकमलिनीचिन्तासु संताम्यति ।
किंतु क्लान्तिवशेन शीतलतनुं त्वामेकमेव प्रियं
ध्यायन्ती रहसि स्थिता कथमपि क्षीणा क्षणं प्राणिति ॥ ११ ॥

क्षणमपि विरहः पुरा न सेहे
नयननिमीलनखिन्नया यया ते ।
श्वसिति कथमसौ रसालशाखां
चिरविरहेण विलोक्य पुष्पिताग्राम् ॥ १२ ॥

वृष्टिव्याकुलगोकुलावनरसादुद्धृत्य गोवर्धनं
बिभ्रद्बल्लववल्लभाभिरधिकानन्दाच्चिरं चुम्बितः ।
दर्पेणेव तदर्पिताधरतटीसिन्दूरमुद्राङ्कितो
बाहुर्गोपतनोस्तनोतु भवतां श्रेयांसि कंसद्विषः ॥ १३ ॥

इति श्रीगीतगोविन्दे स्निग्धमधुसूदनो नाम चतुर्थः सर्गः ॥ ४ ॥

## ॥ पञ्चमः सर्गः ॥

### साकाङ्क्षपुण्डरीकाक्षः

अहमिह निवसामि याहि राधा-
मनुनय मद्वचनेन चानयेथाः ।
इति मधुरिपुणा सखी नियुक्ता
स्वयमिदमेत्य पुनर्जगाद राधाम् ॥ १ ॥

देशीवराडीरागेण रूपकतालेन गीयते ॥ १० ॥

वहति मलयसमीरे मदनमुपनिधाय
स्फुटति कुसुमनिकरे विरहिहृदयदलनाय ॥ १ ॥
तव विरहे वनमाली सखि सीदति ॥ ध्रुवम् ॥

दहति शिशिरमयूखे मरणमनुकरोति ।
पतति मदनविशिखे विलपति विकलतरोऽति । तव वि० ॥ २ ॥

ध्वनति मधुपसमूहे श्रवणमपिदधाति ।
मनसि कलितविरहे निशि निशि रुजमुपयाति । तव वि० ॥ ३ ॥

वसति विपिनविताने त्यजति ललितधाम ।
लुठति धरणिशयने बहु विलपति तव नाम । तव वि० ॥ ४ ॥

भणति कविजयदेवे विरहविलसितेन ।
मनसि रभसविभवे हरिरुदयतु सुकृतेन । तव वि० ॥ ५ ॥

पूर्वं यत्र समं त्वया रतिपतेरासादिताः सिद्धय-
स्तस्मिन्नेव निकुञ्जमन्मथमहातीर्थे पुनर्माधवः ।
ध्यायंस्त्वामनिशं जपन्नपि तवैवालापमन्त्रावलीं
भूयस्त्वत्कुचकुम्भनिर्भरपरीरम्भामृतं वाञ्छति ॥ २ ॥

गुर्जरीरागेण एकतालीतालेन गीयते ॥ ११ ॥

रतिसुखसारे गतमभिसारे मदनमनोहरवेशम् ।
न कुरु नितम्बिनि गमनविलम्बनमनुसर तं हृदयेशम् ॥ १ ॥

धीरसमीरे यमुनातीरे वसति वने वनमाली ।
गोपीपीनपयोधरमर्दनचञ्चलकरयुगशाली ॥ ध्रुवम् ॥

नामसमेतं कृतसङ्केतं वादयते मृदु वेणुम् ।
बहु मनुतेऽतनु ते तनुसङ्गतपवनचलितमपि रेणुम् । धीर० ॥ २ ॥

पतति पतत्रे विचलति पत्रे शङ्कितभवदुपयानम् ।
रचयति शयनं सचकितनयनं पश्यति तव पन्थानम् । धीर० ॥ ३ ॥

मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिसुलोलम् ।
चल सखि कुञ्जं सतिमिरपुञ्जं शीलय नीलनिचोलम् । धीर० ॥ ४ ॥

उरसि मुरारेरुपहितहारे घन इव तरलबलाके ।
तडिदिव पीते रतिविपरीते राजसि सुकृतविपाके । धीर० ॥ ५ ॥

विगलितवसनं परिहृतरसनं घटय जघनमपिधानम् ।
किसलयशयने पङ्कजनयने निधिमिव हर्षनिदानम् । धीर० ॥ ६ ॥

हरिरभिमानी रजनिरिदानीमियमपि याति विरामम् ।
कुरु मम वचनं सत्वररचनं पूरय मधुरिपुकामम् । धीर० ॥ ७ ॥

श्रीजयदेवे कृतहरिसेवे भणति परमरमणीयम् ।
प्रमुदितहृदयं हरिमतिसदयं नमत सुकृतकमनीयम् । धीर० ॥ ८ ॥

विकिरति मुहुः श्वासानाशाः पुरो मुहुरीक्षते
प्रविशति मुहुः कुञ्जं गुञ्जन्मुहुर्बहु ताम्यति ।
रचयति मुहुः शय्यां पर्याकुलं मुहुरीक्षते
मदनकदनक्लान्तः कान्ते प्रियस्तव वर्तते ॥ ३ ॥

त्वद्वाम्येन समं समग्रमधुना तिग्मांशुरस्तङ्गतो
गोविन्दस्य मनोरथेन च समं प्राप्तं तमः सान्द्रताम् ।
कोकानां करुणस्वनेन सदृशी दीर्घा मदभ्यर्थना
तन्मुग्धे विफलं विलम्बनमसौ रम्योऽभिसारक्षणः ॥ ४ ॥

आश्लेषादनु चुम्बनादनु नखोल्लेखादनु स्वान्तज-
प्रोद्बोधादनु संभ्रमादनु रतारम्भादनु प्रीतयोः ।
अन्यार्थं गतयोर्भ्रमान्मिलितयोः संभाषणैर्जानतो-
र्दम्पत्योरिह को न को न तमसि व्रीडाविमिश्रो रसः ॥ ५ ॥

सभयचकितं विन्यस्यन्तीं दृशं तिमिरे पथि
प्रतितरु मुहुः स्थित्वा मन्दं पदानि वितन्वतीम् ।
कथमपि रहः प्राप्तामङ्गैरनङ्गतरङ्गिभिः
सुमुखि सुभगः पश्यन्स त्वामुपैतु कृतार्थताम् ॥ ६ ॥

राधामुग्धमुखारविन्दमधुपस्त्रैलोक्यमौलिस्थली-
नेपथ्योचितनीलरत्नमवनीभारावतारान्तकः ।
स्वच्छन्दं व्रजसुन्दरीजनमनस्तोषप्रदोषोदयः
कंसध्वंसनधूमकेतुरवतु त्वां देवकीनन्दनः ॥ ७ ॥

इति श्रीगीतगोविन्देऽभिसारिकावर्णने साकाङ्क्षपुण्डरीकाक्षो नाम पञ्चमः सर्गः ॥५॥

## ॥ षष्ठः सर्गः ॥

धन्यवैकुण्ठकुङ्कमः ।

अथ तां गन्तुमशक्तां चिरमनुरक्तां लतागृहे दृष्ट्वा ।
तच्चरितं गोविन्दे मनसिजमन्दे सखी प्राह ॥ १ ॥

गोण्डकरीरागेण रूपकतालेन गीयते । ॥ १२ ॥

पश्यति दिशि दिशि रहसि भवन्तम् ।
तदधरमधुरमधूनि पिबन्तम् ॥
नाथ हरे सीदति राधाऽऽवासगृहे ॥ ध्रुवम् ॥ १ ॥

त्वदभिसरणरभसेन वलन्ती ।
पतति पदानि कियन्ति चलन्ती ॥ नाथ हरे० ॥ २ ॥

विहितविशदबिसकिसलयवलया ।
जीवति परमिह तव रतिकलया ॥ नाथ हरे० ॥ ३ ॥

मुहुरवलोकितमण्डनलीला ।
मधुरिपुरहमिति भावनशीला ॥ नाथ हरे० ॥ ४ ॥

त्वरितमुपैति न कथमभिसारम् ।
हरिरिति वदति सखीमनुवारम् ॥ नाथ हरे० ॥ ५ ॥

श्लिष्यति चुम्बति जलधरकल्पम् ।
हरिरुपगत इति तिमिरमनल्पम् ॥ नाथ हरे० ॥ ६ ॥

भवति विलम्बिनि विगलितलज्जा ।
विलपति रोदिति वासकसज्जा ॥ नाथ हरे० ॥ ७ ॥

श्रीजयदेवकवेरिदमुदितम् ।
रसिकजनं तनुतामतिमुदितम् ॥ नाथ हरे० ॥ ८ ॥

विपुलपुलकपालिः स्फीतसीत्कारमन्त-
र्जनितजडिमकाकुव्याकुलं व्याहरन्ती ।
तव कितव विधायामन्दकन्दर्पचिन्तां
रसजलधिनिमग्ना ध्यानलग्ना मृगाक्षी ॥ २ ॥

अङ्गेष्वाभरणं करोति बहुशः पत्रेऽपि संचारिणि
प्राप्तं त्वां परिशङ्कते वितनुते शय्यां चिरं ध्यायति ।
इत्याकल्पविकल्पतल्परचनासङ्कल्पलीलाशत-
व्यासक्तापि विना त्वया वरतनुर्नैषा निशां नेष्यति ॥ ३ ॥

किं विश्राम्यसि कृष्णभोगिभवने भाण्डीरभूमीरुहि
भ्रातर्यासि न दृष्टिगोचरमितः सानन्दनन्दास्पदम् ।
राधाया वचनं तदध्वगमुखान्नन्दान्तिके गोपतो
गोविन्दस्य जयन्ति सायमतिथिप्राशस्त्यगर्भा गिरः ॥ ४ ॥

इति श्रीगीतगोविन्दे वासकसज्जावर्णने धन्यवैकुण्ठो नाम षष्ठः सर्गः ॥ ६ ॥

## ॥ सप्तमः सर्गः ॥

### नागरनारायणः

अत्रान्तरे च कुलटाकुलवर्त्मघात-
संजातपातक इव स्फुटलाञ्छनश्रीः ।
वृन्दावनान्तरमदीपयदंशुजालै-
र्दिक्सुन्दरीवदनचन्दनबिन्दुरिन्दुः ॥ १ ॥

प्रसरति शशधरबिम्बे विहितविलम्बे च माधवे विधुरा ।
विरचितविविधविलापं सा परितापं चकारोच्चैः ॥ २ ॥

मालवरागयतितालाभ्यां गीयते ॥ १३ ॥

कथितसमयेऽपि हरिरहह न ययौ वनं
मम विफलमिदममलरूपमपि यौवनम् ।
यामि हे कमिह शरणं सखीजनवचनवञ्चिता ॥ ध्रुवम् ॥ १ ॥

यदनुगमनाय निशि गहनमपि शीलितं ।
तेन मम हृदयमिदमसमशरकीलितम् ॥ यामि हे० ॥ २ ॥

मम मरणमेव वरमिति वितथकेतना ।
किमिति विषहामि विरहानलचेतना ॥ यामि हे० ॥ ३ ॥

मामहह विधुरयति मधुरमधुयामिनी ।
कापि हरिमनुभवति कृतसुकृतकामिनी ॥ यामि हे० ॥ ४ ॥

अहह कलयामि वलयादिमणिभूषणम् ।
हरिविरहदहनवहनेन बहुदूषणम् ॥ यामि हे० ॥ ५ ॥

कुसुमसुकुमारतनुमतनुशरलीलया ।
स्रगपि हृदि हन्ति मामतिविषमशीलया ॥ यामि हे० ॥ ६ ॥

अहमिह निवसामि नगणितवनवेतसा ।
स्मरति मधुसूदनो मामपि न चेतसा ॥ यामि हे० ॥ ७ ॥

हरिचरणशरणजयदेवकविभारती ।
वसतु हृदि युवतिरिव कोमलकलावती ॥ यामि हे० ॥ ८ ॥

तत्किं कामपि कामिनीमभिसृतः किं वा कलाकेलिभि-
र्बद्धो बन्धुभिरन्धकारिणि वनाभ्यर्णे किमुद्भ्राम्यति ।
कान्तः क्लान्तमना मनागपि पथि प्रस्थातुमेवाक्षमः
सङ्केतीकृतमञ्जुवञ्जुललताकुञ्जेऽपि यन्नागतः ॥ ३ ॥

अथागतां माधवमन्तरेण सखीमियं वीक्ष्य विषादमूकाम् ।
विशङ्कमाना रमितं कयापि जनार्दनं दृष्टवदेतदाह ॥ ४ ॥

वसन्तरागयतितालाभ्यां गीयते ॥ १४ ॥

स्मरसमरोचितविरचितवेशा
गलितकुसुमदरविलुलितकेशा
कापि मधुरिपुणा विलसति युवतिरधिकगुणा ॥ ध्रुवम् ॥

हरिपरिरम्भणवलितविकारा ।
कुचकलशोपरि तरलितहारा ॥ कापि० ॥ २ ॥

विचलदलकललिताननचन्द्रा ।
तदधरपानरभसकृततन्द्रा ॥ कापि० ॥ ३ ॥

चञ्चलकुण्डलदलितकपोला ।
मुखरितरसनजघनगतिलोला ॥ कापि० ॥ ४ ॥

दयितविलोकितलज्जितहसिता ।
बहुविधकूजितरतिरसरसिता ॥ कापि० ॥ ५ ॥

विपुलपुलकपृथुवेपथुभङ्गा ।
श्वसितनिमीलितविकसदनङ्गा ॥ कापि० ॥ ६ ॥

श्रमजलकणभरसुभगशरीरा ।
परिपतितोरसि रतिरणधीरा ॥ कापि० ॥ ७ ॥

श्रीजयदेवभणितहरिरमितम् ।
कलिकलुषं जनयतु परिशमितम् ॥ कापि० ॥ ८ ॥

विरहपाण्डुमुरारिमुखाम्बुजद्युतिरयं तिरयन्नपि वेदनाम् ।
विधुरतीव तनोति मनोभुवः सुहृदये हृदये मदनव्यथाम् ॥ ५ ॥

गुर्जरीरागैकतालीतालेन गीयते ॥ १५ ॥

समुदितमदने रमणीवदने चुम्बनवलिताधरे ।
मृगमदतिलकं लिखति सपुलकं मृगमिव रजनीकरे ॥ १ ॥
रमते यमुनापुलिनवने विजयी मुरारिरधुना ॥ ध्रुवम् ॥

घनचयरुचिरे रचयति चिकुरे तरलिततरुणानने ।
कुरबककुसुमं चपलासुषमं रतिपतिमृगकानने ॥ रमते० ॥ २ ॥

घटयति सुघने कुचयुगगगने मृगमदरुचिरूषिते ।
मणिसरममलं तारकपटलं नखपदशशिभूषिते ॥ रमते० ॥ ३ ॥

जितबिसशकले मृदुभुजयुगले करतलनलिनीदले ।
मरकतवलयं मधुकरनिचयं वितरति हिमशीतले ॥ रमते० ॥ ४ ॥

रतिगृहजघने विपुलापघने मनसिजकनकासने ।
मणिमयरसनं तोरणहसनं विकिरति कृतवासने ॥ रमते० ॥ ५ ॥

चरणकिसलये कमलानिलये नखमणिगणपूजिते ।
बहिरपवरणं यावकभरणं जनयति हृदि योजिते ॥ रमते० ॥ ६ ॥

रमयति सुदृशं कामपि सुभृशं खलहलधरसोदरे ।
किमफलमवसं चिरमिह विरसं वद सखि विटपोदरे ॥ रमते० ॥ ७ ॥

इह रसभणने कृतहरिगुणने मधुरिपुपदसेवके ।
कलियुगरचितं न वसतु दुरितं कविनृपजयदेवके ॥ रमते० ॥ ८ ॥

नायातः सखि निर्दयो यदि शठस्त्वं दूति किं दूयसे
स्वच्छन्दं बहुवल्लभः स रमते किं तत्र ते दूषणम् ।
पश्याद्य प्रियसंगमाय दयितस्याकृष्यमाणं गुणै-
रुत्कण्ठार्तिभरादिव स्फुटदिदं चेतः स्वयं यास्यति ॥ ६ ॥

देशवराडीरागेण रूपकतालेन गीयते ॥ १६ ॥

अनिलतरलकुवलयनयनेन ।
तपति न सा किसलयशयनेन ।
सखि या रमिता वनमालिना ॥ ध्रुवम् ॥ १ ॥

विकसितसरसिजललितमुखेन ।
स्फुटति न सा मनसिजविशिखेन ॥ सखि या० ॥ २ ॥

अमृतमधुरमृदुतरवचनेन ।
ज्वलति न सा मलयजपवनेन ॥ सखि या० ॥ ३ ॥

स्थलजलरुहरुचिकरचरणेन ।
लुठति न सा हिमकरकिरणेन ॥ सखि या० ॥ ४ ॥

सजलजलदसमुदयरुचिरेण ।
दलति न सा हृदि चिरविरहेण ॥ सखि या० ॥ ५ ॥

कनकनिकषरुचिशुचिवसनेन ।
श्वसिति न सा परिजनहसनेन ॥ सखि या० ॥ ६ ॥

सकलभुवनजनवरतरुणेन ।
वहति न सा रुजमतिकरुणेन ॥ सखि या० ॥ ७ ॥

श्रीजयदेवभणितवचनेन ।
प्रविशतु हरिरपि हृदयमनेन ॥ सखि या० ॥ ८ ॥

मनोभवानन्दन चन्दनानिल प्रसीद रे दक्षिण मुञ्च वामताम् ।
क्षणं जगत्प्राण विधाय माधवं पुरो मम प्राणहरो भविष्यसि ॥ ७ ॥

रिपुरिव सखीसंवासोऽयं शिखीव हिमानिलो
विषमिव सुधारश्मिर्यस्मिन्दुनोति मनोगते ।
हृदयमदये तस्मिन्नेवं पुनर्वलते बला-
त्कुवलयदृशां वामः कामो निकामनिरङ्कुशः ॥ ८ ॥

बाधां विधेहि मलयानिल पञ्चबाण
प्राणान्गृहाण न गृहं पुनराश्रयिष्ये ।
किं ते कृतान्तभगिनि क्षमया तरङ्गै-
रङ्गानि सिञ्च मम शाम्यतु देहदाहः ॥ ९ ॥

प्रातर्नीलनिचोलमच्युतमुरः संवीतपीताम्बरं
राधायाश्चकितं विलोक्य हसति स्वैरं सखीमण्डले ।
व्रीडाचञ्चलमञ्चलं नयनयोराधाय राधानने
स्वादुस्मेरमुखोऽयमस्तु जगदानन्दाय नन्दात्मजः ॥ १० ॥

इति श्रीगीतगोविन्दे विप्रलब्धावर्णने नागरनारायणो नाम सप्तमः सर्गः ॥ ७ ॥

## ॥ अष्टमः सर्गः ॥

### विलक्ष्यलक्ष्मीपतिः

अथ कथमपि यामिनीं विनीय स्मरशरजर्जरितापि सा प्रभाते ।
अनुनयवचनं वदन्तमग्रे प्रणतमपि प्रियमाह साभ्यसूयम् ॥ १ ॥

भैरवीरागयतितालाभ्यां गीयते ॥ १७ ॥

रजनिजनितगुरुजागररागकषायितमलसनिवेशम् ।
वहति नयनवनुरागमिव स्फुटमुदितरसाभिनिवेशम् ।
हरिहरि याहि माधव याहि केशव मा वद कैतववादम् ।
तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥ ध्रुवम् ॥

कज्जलमनिलविलोचनचुम्बनविरचितनीलिम रूपम् ।
दशनवसनमरुणं तव कृष्ण तनोति तनोरनुरूपम् ॥ हरिहरि० ॥ २ ॥

वपुरनुहरति तव स्मरसङ्गरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलधौतलिपेरिव रतिजयलेखम् ॥ हरिहरि० ॥ ३ ॥

चरणकमलगलदलक्तकसिक्तमिदं तव हृदयमुदारम् ।
दर्शयतीव बहिर्मदनद्रुमनवकिसलयपरिवारम् ॥ हरिहरि० ॥ ४ ॥

दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् ।
कथयति कथमधुनापि मया सह तव वपुरेतदभेदम् ॥ हरिहरि० ॥ ५ ॥

बहिरिव मलिनतरं तव कृष्ण मनोऽपि भविष्यति नूनम् ।
कथमथ वञ्चयसे जनमनुगतमसमशरज्वरदूनम् ॥ हरिहरि० ॥ ६ ॥

भ्रमति भवानबलाकवलाय वनेषु किमत्र विचित्रम् ।
प्रथयति पूतनिकैव वधूवधनिर्दयबालचरित्रम् ॥ हरिहरि० ॥ ७ ॥

श्रीजयदेवभणितरतिवञ्चितखण्डितयुवतिविलापम् ।
शृणुत सुधामधुरं विबुधा विबुधालयतोऽपि दुरापम् ॥ हरिहरि० ॥८॥

तवेदं पश्यन्त्याः प्रसरदनुरागं बहिरिव
प्रियापादालक्तच्छुरितमरुणद्योति हृदयम् ।
ममाद्य प्रख्यातप्रणयभरभङ्गेन कितव
त्वदालोकः शोकादपि किमपि लज्जां जनयति ॥ २ ॥

अन्तर्मोहनमौलिघूर्णनचलन्मन्दारविभ्रंशन-
स्तम्भाकर्षणदृप्तिहर्षणमहामन्त्रः कुरङ्गीदृशाम् ।
दृप्यद्दानवदूयमानदिविषद्दुर्वारदुःखापदां
भ्रंशः कंसरिपोर्विपोलयतु वः श्रेयांसि वंशीरवः ॥ ३ ॥

इति श्रीगीतगोविन्दे खण्डितावर्णने विलक्ष्यलक्ष्मीपतिर्नाम अष्टमः सर्गः ॥ ८ ॥

## ॥ नवमः सर्गः ॥

### मुग्धमुकुन्दः

तामथ मन्मथखिन्नां रतिरसभिन्नां विषादसम्पन्नाम् ।
अनुचिन्तितहरिचरितां कलहान्तरितामुवाच रहसि सखी ॥ १ ॥

गुर्जरीरागयतितालाभ्यां गीयते ॥ १८ ॥

हरिरभिसरति वहति मधुपवने
किमपरमधिकसुखं सखि भवने ।
माधवे मा कुरु मानिनि मानमये ॥ ध्रुवम् ॥ ॥ १ ॥

तालफलादपि गुरुमतिसरसम् ।
किं विफलीकुरुषे कुचकलशम् ॥ माध० ॥ २ ॥

कति न कथितमिदमनुपदमचिरम् ।
मा परिहर हरिमतिशयरुचिरम् ॥ माध० ॥ ३ ॥

किमिति विषीदसि रोदिषि विकला ।
विहसति युवतिसभा तव सकला ॥ माध० ॥ ४ ॥

सजलनलिनदलशीतलशयने ।
हरिमवलोकय सफलय नयने ॥ माध० ॥ ५ ॥

जनयसि मनसि किमिति गुरुखेदम् ।
शृणु मम वचनमनीहितभेदम् ॥ माध० ॥ ६ ॥

हरिरुपयातु वदतु बहुमधुरम् ।
किमिति करोषि हृदयमतिविधुरम् ॥ माध० ॥ ७ ॥

श्रीजयदेवभणितमतिललितम् ।
सुखयतु रसिकजनं हरिचरितम् ॥ माध० ॥ ८ ॥

स्निग्धे यत्परुषासि यत्प्रणमति स्तब्धासि यद्रागिणि
द्वेषस्थासि यदुन्मुखे विमुखतां यातासि तस्मिन्प्रिये ।
तद्युक्तं विपरीतकारिणि तव श्रीखण्डचर्चा विषं
शीतांशुस्तपनो हिमं हुतवहः क्रीडामुदो यातनाः ॥ २ ॥

सान्द्रानन्दपुरन्दरादिदिविषद्वृन्दैरमन्दादरा-
दानम्रैर्मुकुटेन्द्रनीलमणिभिः सन्दर्शितेन्दिन्दिरम् ।
स्वच्छन्दं मकरन्दसुन्दरमिलन्मन्दाकिनीमेदुरं
श्रीगोविन्दपदारविन्दमशुभस्कन्दाय वन्दामहे ॥ ३ ॥

इति श्रीगीतगोविन्दे कलहान्तरितावर्णने मुग्धमुकुन्दो नाम नवमः सर्गः ॥ ९ ॥

## ॥ दशमः सर्गः ॥

### चतुरचतुर्भुजः

अत्रान्तरे मसृणरोषवशामपार-
निःश्वासनिःसहमुखीं सुमुखीमुपेत्य ।
सव्रीडमीक्षितसखीवदनां दिनान्ते
सानन्दगद्गदपदं हरिरित्युवाच ॥ १ ॥

देशवराडीरागाष्टतालाभ्यां गीयते ॥ १९ ॥

वदसि यदि किञ्चिदपि दन्तरुचिकौमुदी
हरति दरतिमिरमतिघोरम् ।
स्फुरदधरशीधवे तव वदनचन्द्रमा
रोचयतु लोचनचकोरम् ॥ १ ॥

प्रिये चारुशीले मुञ्च मयि मानमनिदानम् ।
सपदि मदनानलो दहति मम मानसम् ।
देहि मुखकमलमधुपानम् ॥ ध्रुवम् ॥

सत्यमेवासि यदि सुदति मयि कोपिनी
देहि खरनखरशरघातम् ।
घटय भुजबन्धनं जनय रदखण्डनं
येन वा भवति सुखजातम् ॥ प्रिये० ॥ २ ॥

त्वमसि मम भूषणं त्वमसि मम जीवनं
त्वमसि मम भवजलधिरत्नम् ।
भवतु भवतीह मयि सततमनुरोधिनी
तत्र मम हृदयमतियत्नम् । प्रिये० ॥ ३ ॥

नीलनलिनाभमपि तन्वि तव लोचनम्
धारयति कोकनदरूपम् ।
कुसुमशरबाणभावेन यदि रञ्जयसि
कृष्णमिदमेतदनुरूपम् । प्रिये० ॥ ४ ॥

स्फुरतु कुचकुम्भयोरुपरि मणिमञ्जरी
रञ्जयतु तव हृदयदेशम् ।
रसतु रसनापि तव घनजघनमण्डले
घोषयतु मन्मथनिदेशम् । प्रिये० ॥ ५ ॥

स्थलकमलगञ्जनं मम हृदयरञ्जनं
जनितरतिरङ्गपरभागम् ।
भण मसृणवाणि करवाणि चरणद्वयं
सरसलसदलक्तकरागम् । प्रिये० ॥ ६ ॥

स्मरगरलखण्डनं मम शिरसि मण्डनं
धेहि पदपल्लवमुदारम् ।
ज्वलति मयि दारुणो मदनकदनारुणो
हरतु तदुपाहितविकारम् । प्रिये० ॥ ७ ॥

इति चटुलचाटुपटुचारु मुरवैरिणो
राधिकामधि वचनजातम् ।
जयति जयदेवकविभारतीभूषितं
मानिनीजनजनितशातम् । प्रिये० ॥ ८ ॥

परिहर कृतातङ्के शङ्कां त्वया सततं घन-
स्तनजघनयाक्रान्ते स्वान्ते परानवकाशिनी ।
विशति वितनोरन्यो धन्यो न कोऽपि ममान्तरं
प्रणयिनि परीरम्भारम्भे विधेहि विधेयताम् ॥ २ ॥

मुग्धे विधेहि मयि निर्दयदन्तदंश-
दोर्वल्लिबन्धनिबिडस्तनपीडनानि ।
चण्डि त्वमेव मुदमुद्वह पञ्चबाण-
चण्डालकाण्डदलनादसवः प्रयान्ति ॥ ३ ॥

शशिमुखि तव भाति भङ्गुरभ्रूर्युवजनमोहकरालकालसर्पी ।
तदुदितभयभञ्जनाय यूनां त्वदधरसीधुसुधैव सिद्धमन्त्रः ॥ ४ ॥

व्यथयति वृथा मौनं तन्वि प्रपञ्चय पञ्चमं
तरुणि मधुरालापैस्तापं विनोदय दृष्टिभिः ।
सुमुखि विमुखीभावं तावद्विमुञ्च न वञ्च न
स्वयमतिशयस्निग्धो मुग्धे प्रियोहमुपस्थितः ॥ ५ ॥

बन्धूकद्युतिबान्धवोऽयमधरः स्निग्धो मधूकच्छवि-
र्गण्डश्चण्डि चकास्ति नीलनलिनश्रीमोचनं लोचनम् ।
नासाभ्येति तिलप्रसूनपदवीं कुन्दाभदन्ति प्रिये
प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥ ६ ॥

दृशौ तव मदालसे वदनमिन्दुसंदीपकं
गतिर्जनमनोरमा विजितरम्भमूरुद्वयम् ।
रतिस्तव कलावती रुचिरचित्रलेखे भ्रुवा-
वहो विबुधयौवतं वहसि तन्वि पृथ्वीगता ॥ ७ ॥

स प्रीतिं तनुतां हरिः कुवलयापीडेन सार्धं रणे
राधापीनपयोधरस्मरणकृत्कुम्भेन संभेदवान् ।
यत्र स्विद्यति मीलति क्षणमपि क्षिप्रं तदालोकन-
व्यामोहेन जितं जितं जितमभूत्कंसस्य कोलाहलः ॥ ८ ॥

इति श्रीगीतगोविन्दे मानिनीवर्णने चतुरचतुर्भुजो नाम दशमः सर्गः ॥ १० ॥

## ॥ एकादशः सर्गः ॥

### सामोददामोदरः

सुचिरमनुनयेन प्रीणयित्वा मृगाक्षीं
गतवति कृतवेशे केशवे कुञ्जशय्याम् ।
रचितरुचिरभूषां दृष्टिमोषे प्रदोषे
स्फुरति निरवसादां कापि राधां जगाद ॥ १ ॥

वसन्तरागयतितालाभ्यां गीयते ॥ २० ॥

विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम् ।
संप्रति मञ्जुलवञ्जुलसीमनि केलिशयनमनुयातम् ॥ १ ॥
मुग्धे मधुमथनमनुगतमनुसर राधिके ॥ ध्रुवम् ॥

घनजघनस्तनभारभरे दरमन्थरचरणविहारम् ।
मुखरितमणिमञ्जीरमुपैहि विधेहि मरालनिकारम् ॥ मुग्धे० ॥ २ ॥

शृणु रमणीयतरं तरुणीजनमोहनमधुपविरावम् ।
कुसुमशरासनशासनबन्दिनि पिकनिकरे भज भावम् ॥ मुग्धे० ॥ ३ ॥

अनिलतरलकिसलयनिकरेण करेण लतानिकुरम्बम् ।
प्रेरणमिव करभोरु करोति गतिं प्रति मुञ्च विलम्बम् ॥ मुग्धे० ॥ ४ ॥

स्फुरितमनङ्गतरङ्गवशादिव सूचितहरिपरिरम्भम् ।
पृच्छ मनोहरहारविमलजलधारममुं कुचकुम्भम् ॥ मुग्धे० ॥ ५ ॥

अधिगतमखिलसखीभिरिदं तव वपुरपि रतिरणसज्जम् ।
चण्डि रणितरशनारवडिण्डिममभिसर सरसमलज्जम् ॥ मुग्धे० ॥ ६ ॥

स्मरशरसुभगनखेन करेण सखीमवलम्ब्य सलीलम् ।
चल वलयक्वणितैरवबोधय हरिमपि निगदितशीलम् ॥ मुग्धे० ॥ ७ ॥

श्रीजयदेवभणितमधरीकृतहारमुदासितवामम् ।
हरिविनिहितमनसामधितिष्ठतु कण्ठतटीमविरामम् ॥ मुग्धे० ॥ ८ ॥

सा मां द्रक्ष्यति वक्ष्यति स्मरकथां प्रत्यङ्गमालिङ्गनैः
प्रीतिं यास्यति रंस्यते सखि समागत्येति चिन्ताकुलः ।
स त्वां पश्यति वेपते पुलकयत्यानन्दति स्विद्यति
प्रत्युद्गच्छति मूर्च्छति स्थिरतमःपुञ्जे निकुञ्जे प्रियः ॥ २ ॥

अक्ष्णोर्निक्षिपदञ्जनं श्रवणयोस्तापिच्छगुच्छावलीम्
मूर्ध्नि श्यामसरोजदाम कुचयोः कस्तूरिकापत्रकम् ।
धूर्तानामभिसारसंभ्रमजुषां विष्वङ्निकुञ्जे सखि
ध्वान्तं नीलनिचोलचारु सुदृशां प्रत्यङ्गमालिङ्गति ॥ ३ ॥

काश्मीरगौरवपुषामभिसारिकाणा-
मावद्धरेखमभितो रुचिमञ्जरीभिः ।
एतत्तमालदलनीलतमं तमिस्रं
तत्प्रेमहेमनिकषोपलतां तनोति ॥ ४ ॥

हारावलीतरलकाञ्चनकाञ्चिदाम-
केयूरकङ्कणमणिद्युतिदीपितस्य ।
द्वारे निकुञ्जनिलयस्य हरिं निरीक्ष्य
व्रीडावतीमथ सखीमियमित्युवाच ॥ ५ ॥

वराडीरागरूपकतालाभ्यां गीयते ॥ १७ ॥

मञ्जुतरकुञ्जतलकेलिसदने ।
विलस रतिरभसहसितवदने ॥ १ ॥
प्रविश राधे माधवसमीपमिह ॥ ध्रुवम् ॥

नवभवदशोकदलशयनसारे ।
विलस कुचकलशतरलहारे । प्रविश० ॥ २ ॥

कुसुमचयरचितशुचिवासगेहे ।
विलस कुसुमसुकुमारदेहे । प्रविश० ॥ ३ ॥

मृदुचलमलयपवनसुरभिशीते ।
विलस मदनशरनिकरभीते । प्रविश० ॥ ४ ॥

विततबहुवल्लिनवपल्लवघने ।
विलस चिरमलसपीनजघने । प्रविश० ॥ ५ ॥

मधुमुदितमधुपकुलकलितरावे ।
विलस कुसुमशरसरसभावे । प्रविश० ॥ ६ ॥

मधुरतरपिकनिकरनिनदमुखरे ।
विलस दशनरुचिरुचिरशिखरे । प्रविश० ॥ ७ ॥

विहितपद्मावतीसुखसमाजे ।
कुरु मुरारे मङ्गलशतानि ।
भणति जयदेवकविराजराजे । प्रविश० ॥ ८ ॥

त्वां चित्तेन चिरं वहन्नयमतिश्रान्तो भृशं तापितः
कन्दर्पेण च पातुमिच्छति सुधासंबाधबिम्बाधरम् ।
अस्याङ्कं तदलङ्कुरु क्षणमिह भ्रूक्षेपलक्ष्मीलव-
क्रीते दास इवोपसेवितपदाम्भोजे कुतः सम्भ्रमः ॥ ६ ॥

सा ससाध्वससानन्दं गोविन्दे लोललोचना ।
सिञ्जानमञ्जुमञ्जीरं प्रविवेशाभिवेशनम् ॥ ७ ॥

वराडीरागयतितालाभ्यां गीयते ॥ २२ ॥

राधावदनविलोकनविकसितविविधविकारविभङ्गम् ।
जलनिधिमिव विधुमण्डलदर्शनतरलिततुङ्गतरङ्गम् ॥ १ ॥

हरिमेकरसं चिरमभिलषितविलासम् ।
सा ददर्श गुरुहर्षवशंवदवदनमनङ्गनिवासम् ॥ ध्रुवम् ॥

हारममलतरतारमुरसि दधतं परिरभ्य विदूरम् ।
स्फुटतरफेनकदम्बकरम्बितमिव यमुनाजलपूरम् ॥ हरि० ॥ २ ॥

श्यामलमृदुलकलेवरमण्डलमधिगतगौरदुकूलम् ।
नीलनलिनमिव पीतपरागपटलभरवलयितमूलम् ॥ हरि० ॥ ३ ॥

तरलदृगञ्चलचलनमनोहरवदनजनितरतिरागम् ।
स्फुटकमलोदरखेलितखञ्जनयुगमिव शरदि तडागम् ॥ हरि० ॥ ४ ॥

वदनकमलपरिशीलनमिलितमिहिरसनकुण्डलशोभम् ।
स्मितरुचिरुचिरसमुल्लसिताधरपल्लवकृतरतिलोभम् ॥ हरि० ॥ ५ ॥

शशिकिरणच्छुरितोदरजलधरसुन्दरसकुसुमकेशम् ।
तिमिरोदितविधुमण्डलनिर्मलमलयजतिलकनिवेशम् ॥ हरि० ॥ ६ ॥

विपुलपुलकभरदन्तुरितं रतिकेलिकलाभिरधीरम् ।
मणिगणकिरणसमूहसमुज्ज्वलभूषणसुभगशरीरम् ॥ हरि० ॥ ७ ॥

श्रीजयदेवभणितविभवद्विगुणीकृतभूषणभारम् ।
प्रणमत हृदि विनिधाय हरिं सुचिरं सुकृतोदयसारम् ॥ हरि० ॥ ८ ॥

अतिक्रम्यापाङ्गं श्रवणपथपर्यन्तगमन-
प्रयासेनेवाक्ष्णोरमलतरतारं गमितयोः ।
इदानीं राधायाः प्रियतमसमायातसमये
पपात स्वेदाम्बुप्रसर इव हर्षाश्रुनिकरः ॥ ८ ॥

भजन्त्यास्तल्पान्तं कृतकपटकण्डूतिपिहित-
स्मितं याते गेहाद्बहिरवहितालीपरिजने ।
प्रियास्यं पश्यन्त्याः स्मरपरवशाकूतसुभगं
सलज्जा लज्जापि व्यगमदिव दूरं मृगदृशः ॥ ९ ॥

सानन्दं नन्दसूनुर्दिशतु मितपरं संमदं मन्दमन्दं
राधामाधाय बाह्वोर्विवरमनु दृढं पीडयन्प्रीतियोगात् ।
तुङ्गौ तस्या उरोजावतनु वरतनोर्निर्गतौ मा स्म भूतां
पृष्ठं निर्भिद्य तस्माद्बहिरिति वलितग्रीवमालोकयन्वः ॥ १० ॥

जयश्रीविन्यस्तैर्महित इव मन्दारकुसुमैः
स्वयं सिन्दूरेण द्विपरणमुदा मुद्रित इव ।
भुजापीडक्रीडाहतकुवलयापीडकरिणः
प्रकीर्णासृग्बिन्दुर्जयति भुजदण्डो मुरजितः ॥ ११ ॥

सौन्दर्यैकनिधेरनङ्गललनालावण्यलीलाजुषो
राधाया हृदि पल्वले मनसिजक्रीडैकरङ्गस्थले ।
रम्योरोजसरोजखेलनरसित्वादात्मनः ख्यापय-
न्ध्यातुर्मानसराजहंसनिभतां देयान्मुकुन्दो मुदम् ॥ १२ ॥

इति श्रीगीतगोविन्दे राधिकामिलने सानन्ददामोदरो नामैकादशः सर्गः ॥ ११ ॥

## ॥ द्वादशः सर्गः ॥

### सुप्रीतपीताम्बरः

गतवति सखीवृन्देऽमन्दत्रपाभरनिर्भर-
स्मरपरवशाकूतस्फीतस्मितस्नपिताधराम् ।
सरसमनसं दृष्ट्वा राधां मुहुर्नवपल्लव-
प्रसवशयने निक्षिप्ताक्षीमुवाच हरिः प्रियाम् ॥ १ ॥

विभासरागैकतालाभ्यां गीयते ॥ २३ ॥

किसलयशयनतले कुरु कामिनि चरणनलिनविनिवेशम् ।
तव पदपल्लववैरिपराभवमिदमनुभवतु सुवेशम् ॥ १ ॥
क्षणमधुना नारायणमनुगतमनुसर मां राधिके ॥ ध्रुवम् ॥

करकमलेन करोमि चरणमहमागमितासि विदूरम् ।
क्षणमुपकुरु शयनोपरि मामिव नूपुरमनुगतिशूरम् ॥ क्षण० ॥ २ ॥

वदनसुधानिधिगलितममृतमिव रचय वचनमनुकूलम् ।
विरहमिवापनयामि पयोधररोधकमुरसि दुकूलम् ॥ क्षण० ॥ ३ ॥

प्रियपरिरम्भणरभसवलितमिव पुलकितमतिदुरवापम् ।
मदुरसि कुचकलशं विनिवेशय शोषय मनसिजतापम् ॥ क्षण० ॥ ४ ॥

अधरसुधारसमुपनय भामिनि जीवय मृतमिव दासम् ।
त्वयि विनिहितमनसं विरहानलदग्धवपुषमविलासम् ॥ क्षण० ॥ ५ ॥

शशिमुखि मुखरय मणिरशनागुणमनुगुणकण्ठनिनादम् ।
श्रुतियुगले पिकरुतविकले मम शमय चिरादवसादम् ॥ क्षण० ॥ ६ ॥

मामतिविफलरुषा विकलीकृतमवलोकितुमधुनेदम् ।
लज्जितमिव नयनं तव विरमति सृजसि वृथा रतिखेदम् ॥ क्षण० ॥ ७ ॥

श्रीजयदेवभणितमिदमनुपदनिगदितमधुरिपुमोदम् ।
जनयतु रसिकजनेषु मनोरमरतिरसभावविनोदम् ॥ क्षण० ॥ ८ ॥

प्रत्यूहः पुलकाङ्कुरेण निविडाश्लेषे निमेषेण च
क्रीडाकूतविलोकितेऽधरसुधापाने कथानर्मभिः ।
आनन्दाधिगमेन मन्मथकलायुद्धेऽपि यस्मिन्नभू-
दुद्भूतः स तयोर्बभूव सुरतारम्भः प्रियंभावुकः ॥ २ ॥

दोर्भ्यां संयमितः पयोधरभरेणापीडितः पाणिजै-
राविद्धो दशनैः क्षताधरपुटः श्रोणीतटेनाहतः ।
हस्तेनानमितः कचेऽधरमधुस्यन्देन संमोहितः
कान्तः कामपि तृप्तिमाप तदहो कामस्य वामा गतिः ॥ ३ ॥

वामाङ्गे रतिकेलिसंकुलरणारम्भे तया साहस-
प्रायं कान्तजयाय किञ्चिदुपरि प्रारम्भि यत्सम्भ्रमात् ।
निष्पन्दा जघनस्थली शिथिलिता दोर्वल्लिरुत्कम्पितं
वक्षो मीलितमक्षि पौरुषरसः स्त्रीणां कुतः सिध्यति ॥ ४ ॥

तस्याः पाटलपाणिजाङ्कितमुरो निद्राकषाये दृशौ
निर्धौतोऽधरशोणिमा विलुलितस्रस्तस्रजो मूर्धजाः ।
काञ्चीदाम दरश्लथाञ्चलमिति प्रातर्निखातैर्दृशो-
रेभिः कामशरैस्तदद्भुतमभूत्पत्युर्मनः कीलितम् ॥ ५ ॥

व्याकोशः केशपाशस्तरलितमलकैः स्वेदमोक्षौ कपोलौ
क्लिष्टा बिम्बाधरश्रीः कुचकलशरुचा हारिता हारयष्टिः ।
काञ्चीकान्तिर्हताशा स्तनजघनपदं पाणिनाच्छाद्य सद्यः
पश्यन्ती सत्रपा सा तदपि विलुलिता मुग्धकान्तिर्धिनोति ॥ ६ ॥

ईषन्मीलितदृष्टि मुग्धविलसत्सीत्कारधारावशा-
दव्यक्ताकुलकेलिकाकुविकसद्दन्तांशुधौताधरम् ।
शान्तस्तब्धपयोधरं भृशपरिष्वङ्गात्कुरङ्गीदृशो
हर्षोत्कर्षविमुक्तनिःसहतनोर्धन्यो धयत्याननम् ॥ ७ ॥

अथ सहसा सुप्रीता सुरतान्ते सा नितान्तखिन्नाङ्गी ।
राधा जगाद सादरमिदमानन्देन गोविन्दम् ॥ ८ ॥

रामकरीरागयतितालाभ्यां गीयते ॥ २४ ॥

कुरु यदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।
मृगमदपत्रकमत्र मनोभवमङ्गलकलशसहोदरे ॥ १ ॥
निजगाद सा यदुनन्दने क्रीडति हृदयानन्दने ॥ ध्रुवम् ॥

अलिकुलगञ्जनमञ्जनकं रतिनायकसायकमोचने ।
त्वदधरचुम्बनलम्बितकज्जल उज्ज्वलय प्रिय लोचने ॥ निज० ॥ २ ॥

नयनकुरङ्गतरङ्गविकासनिरासकरे श्रुतिमण्डले ।
मनसिजपाशविलासधरे शुभवेश निवेशय कुण्डले ॥ निज० ॥ ३ ॥

भ्रमरचयं रचयन्तमुपरि रुचिरं सुचिरं मम संमुखे ।
जितकमले विमले परिकर्मय नर्मजनकमलकं मुखे ॥ निज० ॥ ४ ॥

मृगमदरसवलितं ललितं कुरु तिलकमलिकरजनीकरे ।
विहितकलङ्ककलं कमलानन विश्रमितश्रमशीकरे ॥ निज० ॥ ५ ॥

मम रुचिरे चिकुरे कुरु मानद मनसिजध्वजचामरे ।
रतिगलिते ललिते कुसुमानि शिखण्डिशिखण्डकडामरे ॥ निज० ॥ ६ ॥

सरसघने जघने मम शम्बरदारणवारणकन्दरे ।
मणिरशनावसनाभरणानि शुभाशय वासय सुन्दरे ॥ निज० ॥ ७ ॥

श्रीजयदेववचसि रुचिरे हृदयं सदयं कुरु मण्डने ।
हरिचरणस्मरणामृतनिर्मितकलिकलुषज्वरखण्डने ॥ निज० ॥ ८ ॥

रचय कुचयोः पत्रं चित्रं कुरुष्व कपोलयो-
र्घटय जघने काञ्चीं मुग्धस्रजा कवरीभरम् ।
कलय वलयश्रेणीं पाणौ पदे मणिनूपुरा-
विति निगदितः प्रीतः पीताम्बरोऽपि तथाकरोत् ॥ ९ ॥

यद्गान्धर्वकलासु कौशलमनुध्यानं च यद्वैष्णवं
यच्छृङ्गारविवेकतत्त्वरचनाकाव्येषु लीलायितम् ।
तत्सर्वं जयदेवपण्डितकवेः कृष्णैकतानात्मनः
सानन्दाः परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥ १० ॥

श्रीभोजदेवप्रभवस्य रामादेवीसुतश्रीजयदेवकस्य ।
पराशरादिप्रियवर्गकण्ठे श्रीगीतगोविन्दकवित्वमस्तु ॥ ११ ॥

साध्वी माध्वीक चिन्ता न भवति भवतः शर्करे कर्कशासि
द्राक्षे द्रक्ष्यन्ति के त्वाममृत मृतमसि क्षीर नीरं रसस्ते ।
माकन्द क्रन्द कान्ताधर धर न तुलां गच्छ यच्छन्ति भावं
यावच्छृङ्गारसारं शुभमिव जयदेवस्य वैदग्ध्यवाचः ॥ १२ ॥

इत्थं केलिततीर्विहृत्य यमुनाकूले समं राधया
तद्रोमावलिमौक्तिकावलियुगे वेणीभ्रमं बिभ्रति ।
तत्राह्लादकुचप्रयागफलयोर्लिप्सावतोर्हस्तयो-
र्व्यापाराः पुरुषोत्तमस्य ददतु स्फीतां मुदां सम्पदम् ॥ १३ ॥

इति श्रीजयदेवकृतौ गीतगोविन्दे सुप्रीतपीताम्बरो नाम द्वादशः सर्गः ॥ १२ ॥

॥ समाप्तं गीतगोविन्दकाव्यम् ॥

## The Glory of Brindaban

प्रेमौत्क्येन विचिन्त्यतां विलुठनैः सर्वाङ्गमायोज्यतां
देहस्यास्य समर्पणेन सुदृढप्रेमा समास्थीयताम् ।
राधाजानिरुपास्यतां स्थिरचरप्राणीह संतोष्यतां
श्रीवृन्दावनमेव सर्वपरमं सर्वात्मना श्रीयताम् ॥

Let the glorious Brindaban be contemplated upon with a longing full of love; let all your limbs be brought in contact with the soil of Brindaban by rolling in its dust; let solid love be cherished for the land of Brindaban by consigning this body to it. Let the Spouse of Sri Radha be worshipped; let all living beings here, both immobile and mobile, be fully gratified. Let Brindaban alone, the highest of all realms, be resorted to with all your being.

वेदान्ताः प्रतिपादयन्ति मुखतो नो चेत्ततः किं मम
मन्यन्ते वत शास्त्रगर्तपतितादुस्तर्किणः किं ततः ।
नो चेद् भागवतानुभूतिपदवीं यातस्ततः किं मम
स्वात्मा वज्रसहस्रविद्ध इव न स्पन्देत वृन्दावनात् ॥

If the Upanisads (the culmination of the Vedas) do not directly expound the glory of Brindaban, what harm accrues to me from that? If those given to specious reasoning and fallen in the abyss of the sacred lore do not recognize the aforesaid glory, what then? And if the same is not directly cognized by the Lord's devotees, what matters it to me? As though pierced by a thousand thunderbolts, let not my body stir (in any case) from the precincts of Brindaban.

प्रोद्भ्रत्पिकपञ्चमं प्रविलसद्वंशीसुसंगीतकं
शाखाखण्डशिखण्डिताण्डवकलं प्रोल्लासिवल्लीद्रुमम् ।
भ्राजन्मञ्जुनिकुञ्जकं खगकुलैश्चित्रं विचित्रं मृगै-
र्नानादिव्यसरस्सरिद्गिरिवरं ध्यायामि वृन्दावनम् ॥

I focus my thought on Brindaban, where the shrill notes of the cuckoos rise forth, where the sweet melody of the flute (of Sri Krishna) finds its full play, which is graced with the dance of peacocks on the boughs of trees, where the creepers and trees sparkle with joy, whose lovely bowers look so charming, (nay) which appears speckled with birds (of various colours) and picturesque with its deer and which is rich in various divine ponds, streams and lovely mountains.

(*Śrī Vṛndāvana-Mahimāmṛta* I-5-7)

## PURANDARA AND THE HARIDASA MOVEMENT

—by Dr. M. V. Krishna Rao, M.A., D.Litt.

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